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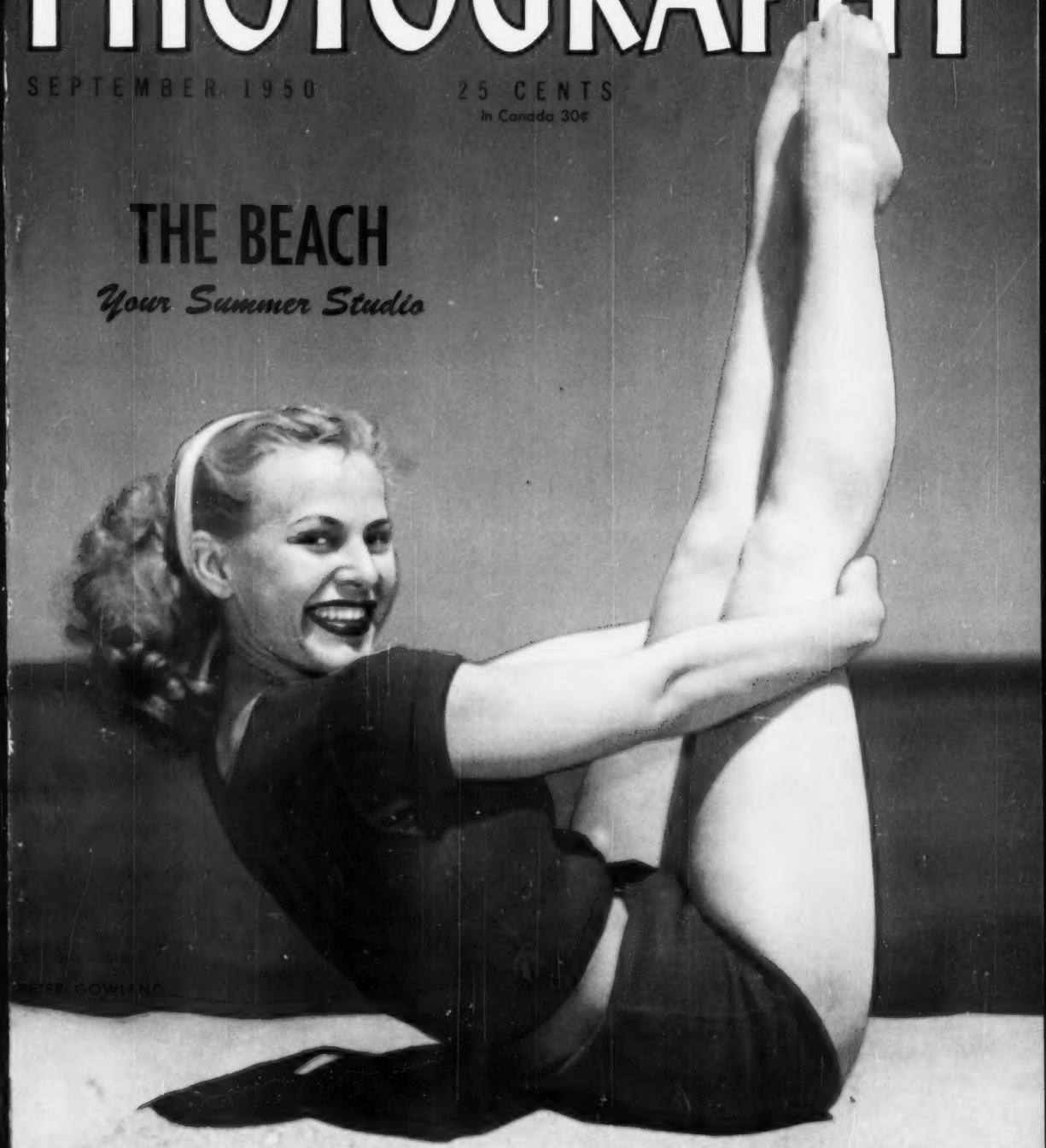

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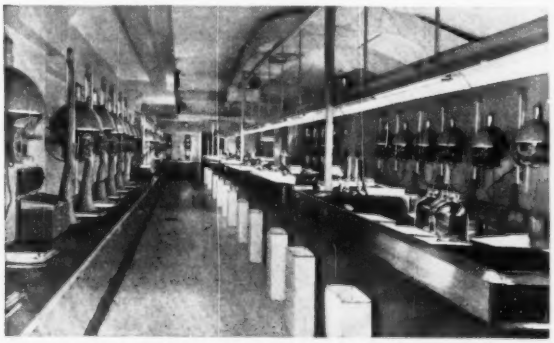

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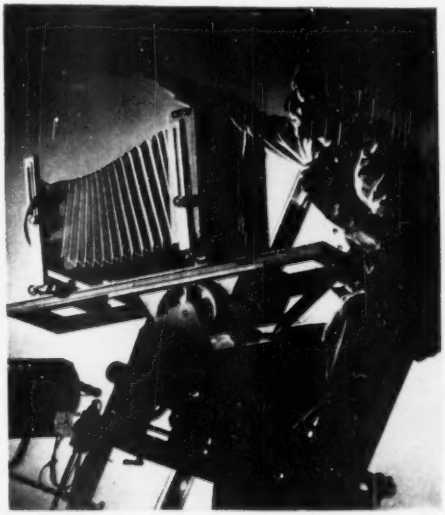

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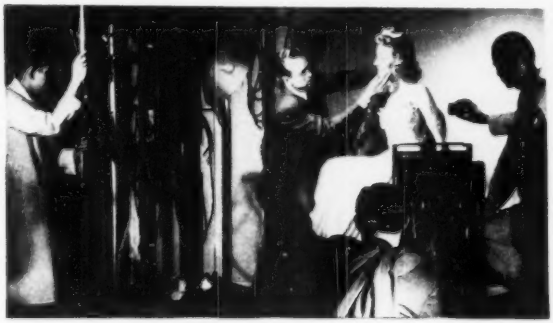

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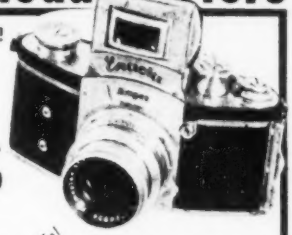

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*Model 2A for #269, #279. Model 3A for #311, #312, #314, #315. Model 4A for #450, #470

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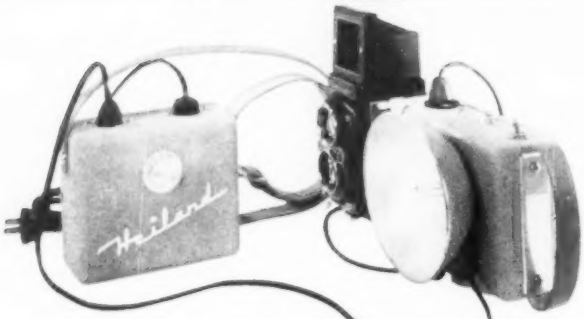

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LETTERS TO THE EDITOR

Salute from South Africa

Dear Sir:

A keen amateur photographer salutes you. I think POPULAR PHOTOGRAPHY is the finest magazine of its kind I have ever read. . . . Most valuable to me are those articles on out-of-the-ordinary techniques like bas relief, solarization, and high key. From instructions given last year I tried a high-key study for the first time and won second place in our local society's monthly competition. An attempt at bas relief won a third place another time . . . .

Barry J. R. Curtis
East London
South Africa

● We are happy to know that POPULAR PHOTOGRAPHY is so well received in South Africa, and news of Reader Curtis' success with processes described in instructional articles is especially welcome. Watch for next month's special Darkroom Issue. It will be chock-full of ideas on different processes that you will want to try in your own darkroom.—Ed.

Credit Where it's Due

Dear Sir:

My attention has been called to an article in the July, 1950, issue of your magazine in which you have used a picture belonging to our newspaper without proper credit. The picture appears in connection with an article on a "90-Second Developer." It shows an airplane-automobile crash, and was taken by the Deseret News chief photographer, Jay Heslop. Not only have you failed to give us credit, but your cutlines indicated that the picture was taken by an opposition Salt Lake newspaper.

Theron Liddle
Acting Managing Editor
Deseret News
Salt Lake City, Utah

● We regret the error very much, and are glad to reprint the picture here with proper credit. Leonard A. Robbins, the inventor of the new developer, has a large collection of

A Deseret News Photo

news pictures processed with it and some of his caption material got mixed up. Both he and Norris English, who wrote the article, knew that Heslop is with the Deseret News. Incidentally, this fine news picture also was a prize winner in the Sylvania press photo contest.—Ed.

Flash in the Sun

Dear Sir:

I would appreciate it if you would enlighten me on the article, "Flash in the Sun," in the July issue . . . It tells how to set the scale of a Weston meter to determine the strength of flash fill-in, and gives an example in which there are 250 units of flash reflected by the subject at 10 feet. Following the directions with my meter, I get 100 units . . . How can charts be made for Ektachrome and Kodachrome? . . .

Alexander C. Vogt
Brooklyn, N. Y.

● With the old Weston Model 650 meter you get 250 light units using the example given in the article. With the newer Master II you get 400 units, everything else remaining constant. This difference amounts to only ⅓ stop and cancels itself out when the same meter is employed for reading the daylight illumination and calculating the flash fill-in.

To make charts for any film faster or slower than those covered in the article,

Bell & Howell's great 70-DA, long a favorite in the 16mm field, is now more versatile than ever! The hand crank operates at regular camera speeds and is equipped with convenient frame counter. It permits you to back up film for interesting lap dissolves . . . shoot long continued action to the end, regardless of the length of the spring drive! And you get this important added feature at no increase in the price of the camera!

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first take your guide number for the flashbulb and film being used. Divide it by 10 to get the aperture you would use for normal flash exposure at a distance of 10 feet. With your exposure meter set for the proper film speed, place this aperture opposite 1/50 second shutter speed (approximate flash duration). The normal arrow of the meter now will indicate the number of light units which your bulb provides at a distance of 10 feet. Compute the light for other distances by using the inverse square law—*light varies inversely as the square of its distance.*—Ed.

Photo by Farber

Dear Sir:

Just a few days ago I got around to looking over the current POPULAR PHOTOGRAPHY and found one of my pictures used on the contents page and again in the salon section. The boys tell me that you were inquiring of everyone as to the origin of the picture . . . why doesn't somebody ask me?

Trying to get completely candid pictures of young people has long been a passion of mine, and I believe it must be done by "posing" or making rehearsed action photographs. . . . This shot was made on an assignment for the *Milwaukee Journal*. I was told by Frank Scherschel that I had better not come back with a picture of a fellow holding a plane or I would be fired, for he was tired of looking at the same old stuff.

Edward R. Farber
Milwaukee, Wis.

● We are glad to take this means of giving credit for this fine picture, which appeared in the July issue of POPULAR PHOTOGRAPHY. Ordinarily we don't publish pictures without the name of the photographer, but this one was just too good to pass up—and we knew we would be hearing from someone soon. The shot was made at a model plane contest in Milwaukee, with a 4x5 Speed Graphic with 5¼-inch Zeiss Tessar f 4.5 lens. The exposure was 1/500 second at f/8 with a deep yellow filter, using Ansco Supersensitive Panchromatic film. A No. 21 flashbulb was fired on an extension to fill in the shadows.—Ed.

PSA WILL CRUISE THE BAY

A highlight of the forthcoming convention of the Photographic Society of America, which will be held in Baltimore, Oct. 18, 19, 20, and 21, will be a cruise around Baltimore Harbor. The conventioneers will board the side wheeler *Latrobe* after the morning session on Oct. 19, and will have a chance to photograph such sights as the Sparrows Point steel mills, Forts Carroll and McHenry, the Baltimore skyline, and Chesapeake tugs and schooners. For information and reservations, write George M. Rowan, 306 N. Charles St., Baltimore 1, Md.—▶

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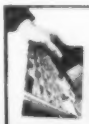

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16mm x 100' Super XX on core. Develop to neg. or reversal $1.50 ea., 4 for $3.00 (100' camera spools 39¢ ea.). On spools ready for camera $1.95 ea., 4 for $6.75. (Processing not incl.)

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PIX-QUIZ

Let's try another of Popko's interesting quiz sessions. Below are three photo queries that should make you think. Turn up the darkroom lights, take a last look around, and go to it. Place a check in the box opposite what you think is the correct answer to each question. To score your results, turn to page 88 for the right answers. One right is fair, two right is good, and three right is excellent. We hope your answers match the correct ones.

I Most aerial photographers prefer a film of "wide latitude." This term denotes

- ☐ 1. a film with a special emulsion for aerial use.
- ☐ 2. the width of the film.
- ☐ 3. the gamma of the film.
- ☐ 4. the ability of the film to record a full range of tones.
- ☐ 5. infrared film used to photograph flying saucers.

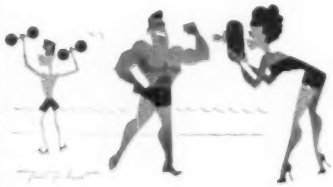
Submitted by Alex Ma, Toronto, Ontario, Canada.

II "Din and Scheiner" might be a vaudeville dance team, but any photographer will say they are

- ☐ 1. two of the Four Horsemen of Notre Dame.
- ☐ 2. printing processes using gray scales.
- ☐ 3. methods of weighing photographic chemicals.
- ☐ 4. speed ratings given to film emulsions.
- ☐ 5. a brand of salad dressing.

Submitted by Samuel Wolf, New York City.

III On the beach, "physical development" is certainly important, but in photography it refers to



- ☐ 1. built-in shoulders found in a Hollywood sport jacket.
- ☐ 2. decreasing development time by constant agitation.
- ☐ 3. a system of development in which the film is processed first in hypo, and then in developer.
- ☐ 4. exercising the elbow at the corner pub while waiting for the timer to ring.

Submitted by Jack McKeith, Tuxedo, Manitoba, Canada.

short-cut to the top...

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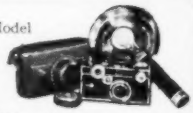

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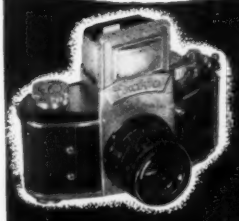

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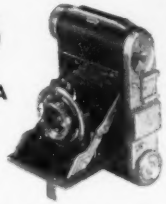

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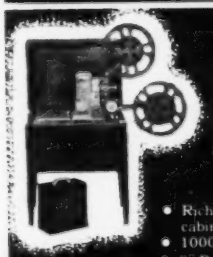

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PRESS

By A. J. Eziekson

WHAT sounded like a choice assignment didn't turn out so well for Carroll Myett, *Boston American* photographer. He was told to get pictures of a woman who lost some $800 in bills when

Twirling her non-opaque circular skirt is Marilyn Hampton, 18, as she practices her dancing girl role in the Paramount movie "Tripoli." Miss Hampton earned the cinema role by virtue of winning the title of "Miss Photo Flash of 1950," conferred on her by the Chicago Press Photographers Association at a recent ball.

a gust of wind whipped them out of her hand, littering the street with ones, fives, tens and twenties. The assignment editor told him there would be no harm in taking a "little peek" in the gutters along the way. The results were that there were no pictures of the woman, who barricaded herself behind closed doors. But the "little peek" netted him a various assortment of cigar butts, two tickets and a campaign button.

* * *

WHEN *Denver Post* photographer Dave Mathias and reporters Blaine Littell and Wayne Phillips were assigned to cover the national convention of the nudists they ran into the obstacle which often blocked coverage of the cult in the past. The rules of the national organization forbid—or so they were told—any trespassing by newsmen unless they are willing to show their good faith and honest intentions by stripping down to the altogether. The *Post* men agreed to go through with it. The reporters, who had only a pencil and sheaf of paper to carry around did not mind the lack of pockets nearly so much as did Mathias who was encumbered by three cameras, a 4x5 Speed Graphic, a Rolleiflex, and a Leica loaded with color film. With two cameras slung around his neck, plus an exposure meter, his bag of flashbulbs and plate holders dangling from one shoulder, rolls of color and black-and-white film stuffed into his socks, and the Graphic weighing down one hand, Mathias vaguely resembled a pack horse. His worst moments came when trying to catch a fast shot with the graphic—he couldn't find a pocket to put his slide in. The highspot of the convention was the coronation of the nudist king and his two queens. Mathias had secured a high and rickety stepladder and set it to one side of the thrones the nudist royalty would occupy. The thrones, built into the side of a hill, were so high above the ground level that Mathias at the top of the ladder was barely level with them. As soon as the royalty had been crowned nearly all the nudists in the camp rushed forward to congratulate them and take snapshots. Mathias, from his perch, could not reach out to pull them around to get the shot he wanted—but by dint of shouting he somehow managed to get everybody in a position that would not expose any unpublishable anatomy, and to get his pictures in two minutes flat. The nudists rarely seemed to mind having their pictures taken and just couldn't understand why Mathias should be so particular to have an arm here or a leg there. After the first few minutes neither Mathias nor the reporters minded being as undressed as the nudists. The next day, sore and stiff with sunburn, they were subjected to endless ribbing. To top it all, the Colorado nudist club offered Mathias and the two reporters honorary memberships—no dues and all the privileges of the camp.

* * *

IN INDIA "untouchables" are born, not made—except in the case of Max Desfor, AP photographer. It all began when Desfor, refused permission to enter a sacred Hindu temple in New Delhi for some inside shots, asked a Brahmin priest to take a picture for him. After some arguing, the priest consented, first requiring that Desfor put the camera on the ground where he could pick it up without touching the photographer's hand. After the priest returned the camera, he started out for the sacred river. "Where is he going?" somebody asked. "Oh, since he has done this thing, he must cleanse himself." While the rest of Desfor's party chortled, he growled and dutifully trotted after the priest to get a picture of the cleansing rites. Incidentally, the picture taken by the priest turned out to be a perfect shot.

* * *

COOPERATIVE officials came to the rescue of a crew of Boston news photographers covering a flood story. Without the instructions and advice handed them by Massachusetts state police stationed at the Shelburne Falls barracks, the cameramen never would have reached any of the flooded areas. The roads leading out of Shelburne Falls were under water at many places, and it was impossible to reach the main flooded area unless one took the side road leading to

(*Continued on page* 136)

The MAGAZINES

By Doris Birnbaum

Executive Secretary of the American Society of Magazine Photographers

This one's an oldie, and why it hasn't been told before we don't know. Some time ago, HERB GILES did a story on YLLA for *Parade*, and for days he followed her around Bronx Park Zoo. This one day, both of them had to don surgical masks and gowns, in order not to infect the orangoutangs with whom Ylla was working that day. She climbed into the cage and began her work, while Giles stayed outside, his camera held prudently outside the bars. Just as he held it up for his first shot, an adolescent primate suddenly reached out, and before you could say orangoutang had yanked the Press 40 flashbulb out of its synchronizer and popped it in his mouth. During the fifteen minutes it took for the keeper to convince Junior that a banana in the

Fritz Goro Photos

Facing a 10-lap ice race with more or less grim determination are (above), from left, Ewing Krainin, Jerry Cooke, and Bradley Smith. Cooke won by a lap just before they all fell on their backs (below) for the benefit of the camera.

hand was a worthwhile trade for the bulb in his mouth, Giles and Ylla sat and worried about the loss of her whole career.

The animal was worth $5,000, and, says Giles, "We knew his decision to get his stomach full of broken glass would have kept Ylla out of every zoo in the world."

* * *

Foreigners may not take "uncomplimentary" pictures of Syria, according to a recent Dept. of Commerce release, based on a report from the U. S. Legation in Damascus. Shots of beggars, badly

(*Continued on page* 110)

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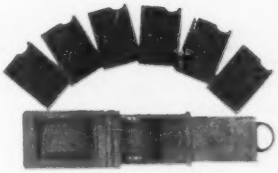

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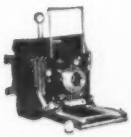

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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

ONCE upon a time painters sat up nights worrying about what photography would ultimately do to their own profession. The contraption Daguerre had made looked as though it could make pictures as easily as rabbits make bunnies. Now, a hundred and twenty years later, the painters are still very much with us and photography is still struggling for ungrudging acceptance as an art medium.

Yes, photography looked like a cinch compared to tedious manual drawing even in those early days of copper plate coating and mercury fume processing. When George Eastman manufactured his first box cameras and promised to do the rest after the customer pressed the button, photography was placed definitely in the "cinch" category. Anyone could make photographs. Anyone still can make photographs. But the vaunted simplicity of photography was probably the greatest hoax ever perpetrated.

Simple as photography seems to be, very few have really mastered it. Certainly we have not yet had a da Vinci or a Michelangelo in photography. Doubtless this has been because photography's simplicity is nothing but a stupendous deception, as anyone will attest who has come to grips with it in an attempt to express himself accurately.

What begins with ostensible simplicity (releasing the shutter) leads one into a labyrinth of enormous complications. The complex of optics and processes which must necessarily intervene between one's conception of a picture and the print itself is of such nature that even a Raphael might quail before it. Indeed, photography, easy as it may seem to millions of snapshooters, is, I should venture, the most difficult of the arts.

Since we are now talking about black-and-white photography, we may point out that the etcher is able, according to his manual skill, to work directly from mental concept to the final effect he wishes to impress upon his paper. He engraves his lines on the copper plate according to his will and skill. But the photographer is faced not only with whimsical nature itself but with the necessity for making innumerable decisions before making his exposure—decisions, moreover, which depend upon processes which are to follow. What he does in processing his negatives affects the decisions arrived at before making his exposure, and unless he is absolutely certain of perfect control during the processing, those before-exposure decisions will have become more or less invalid.

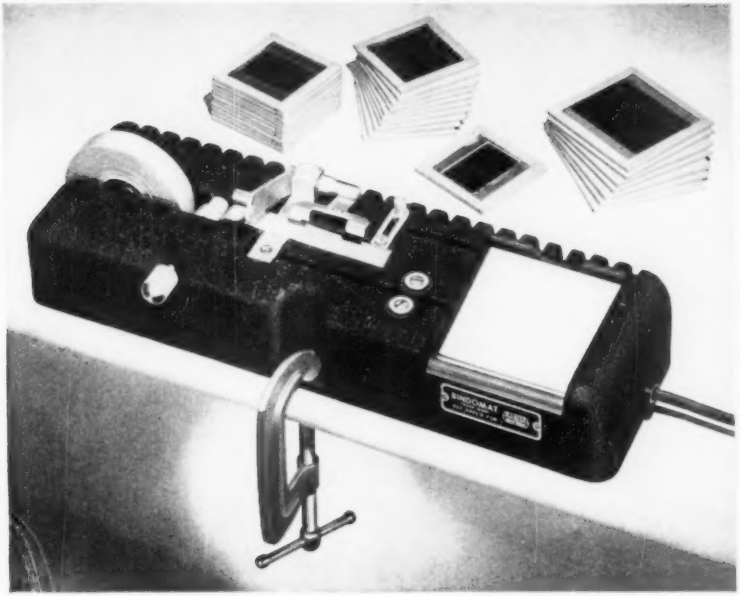
Let us suppose that a photographer has a clear conception of what he wants his picture to be, which in itself requires a measure of genius. This means that he has attained a degree of familiarity with his medium to visualize in his mind's eye what his picture will look like in terms of the gray scale. His technical problem is concerned with realizing the preconceived picture in a print. He is faced with innumerable factors—his approach to the subject, camera position and angle, direction of light source, focus in relation to aperture, shutter speed in relation to aperture and degree of motion desired, exposure not only in relation to film but to type of film processing. And all these questions, plus additional aesthetic ones, must, if the photographer is working with living, moving subject matter, be answered and acted upon almost simultaneously.

The high error potentiality in the foregoing torturous procedure should be obvious. Add to these the error potential inherent in negative processing plus print making and you have a rough idea of what is meant by photographic mastery. Nobody has ever really mastered the medium. There are still slips between cup and lip of even the best photographers today. I imagine the number of photographers who can visualize subject matter precisely in monochromatic values, that is, pre-see the photographic print before the exposure is made, can be counted on the fingers of one hand.

Do you now begin to see how really difficult photography is? You can, of course, have no genuine idea until you really come to grips with the problem of expressing what you want to express with precision. Taking pictures and hoping for the best is one thing; making pictures with reasonable assurance of the outcome is quite another.

If black-and-white photography is as difficult as we have painted it, then color photography is by all odds the most stupendously difficult art medium the world has ever known. True, color photography by means of transparencies is also deceptively simple. Once more you press the button and the manufacturer does the rest. But to get a color photograph on paper to be viewed by reflected rather than transmitted light entails all of the problems involved in mastering black-and-white multiplied by three or four. I refer, of course, to the problem of separation negatives and the involved printing processes.

Color photography looks easy and is easy so far as getting a properly exposed transparency image in satisfactory full color is concerned. But when you begin to try to control this complex of means, methods and processes for the achievement of pre-conceived effects in which color itself is controlled, you are then up



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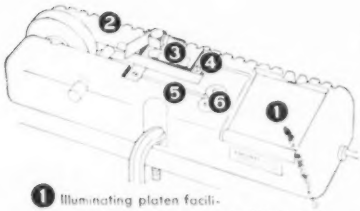

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Like the user quoted above, more than 5,000 owners have found the revolutionary Bindomat an invaluable aid for faster, better slide-mounting. It's worth seeing . . . worth trying . . . so plan now to look over the Bindomat, on display at your nearest franchised Leica Dealer.

$18 complete with 100 2" x 2" glasses, 40 feet of cloth tape, 100 slide masks, and "C" clamp for attachment to worktable.

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against technical problems that make the painter's concern with brush, pigment and anatomy mere child's play! Where a painter or sculptor may serve five years learning technique, I would put fifteen apprentice years as a minimum for the artist choosing color photography as his medium.

Such genuine mastery will undoubtedly come in the future. Up to now we have hardly had more than hints. It is difficult, indeed, to find creative photographers willing to submit to the scientific discipline necessary for making even a competent color print by Carbro or Dye Transfer. Unfortunately, this unwillingness often springs from economic necessity. Color printing requires expensive equipment and materials and consumes a great deal of time. Nevertheless, true mastery cannot be achieved until the photographer is in full control from point of exposure to final print.

Photography is an art belonging distinctly to the modern age of science, and as such it is by nature complex. "The production of a perfect picture by means of photography," wrote Hurter and Driffield in a statement we should never forget, "is an art; the production of a technically perfect negative is a science." This classic statement, made in 1890, reminds us pertinently of photography's nature and hints at the idea that the great photographer must be one in whom the artist and scientist are combined. At least we may say that the creative photographer must be an artist willing and able to submit to the scientific discipline demanded by the photographic process. Photography is an art with a scientific technique.

I am aware that the foregoing statement will be challenged with evidence that some of our reputedly best photographers do not do their own processing. These function on the dualistic theory that the creative aspect of photography is one thing and the scientific aspect another, each of them in well-defined compartments. The creative photographer who refuses to be bothered by processing or printing is, I declare, only a half-functioning photographer. It is impossible to achieve fullest possible control of the end result if the intermediate processes are delegated to another.

Who, then, said photography is simple? And who would really want it to be? If it had been as simple as George Eastman pretended it was the hobby would long since have lapsed into the chewing gum stage. It is precisely because of its actual difficulty (its challenge) rather than its deceptive simplicity (its enticement), that hundreds of thousands of men and women all over the world perpetually struggle to master the world's most complex medium of expression.—▶

CAMERA NEWS ON THE AIR

Radio Station KWK, St. Louis, Mo., now brings its listening audience a quarter-hour program of camera news each Saturday afternoon. Photo hints, suggestions on types of equipment, and weather data, are among the many features.

The Master Photo Dealers and Finishers of St. Louis sponsor the program.—▶

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Leather Eveready Case (if furnished with camera) only **$7.50**

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Meyer WA 40mm f4.5	**$89.50**	18cm (7⅛") f5.5	**87.50**
Elgeet Mini-Tel 4 inch f4.5 ctd	**42.50**	24cm (9½") f4.5	**139.50**
Zeiss Triotar 135mm f4 ctd	**59.50**	30 cm (12") f5.5	**129.50**
		36 cm (14") f5.5	**149.50**

Note: All above lenses are in focusing mounts.

EXTENSION TUBE SET—3 tubes, 7, 15, 30mm, and adapters. **$17.50. MICROSCOPE ATTACHMENT**—adapts Kine Exakta cameras for use with microscopes with standard oculars (25mm) **$ 7.50. PRISMATIC FINDER**—a Zeiss reflecting prism housed to fit Kine focusing hood—permits eye-level focusing and viewing—for sports and action photography. **$39.50.**

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A rigid steel, tubular upright, 30-inch high, 1¼-inch dia., with a smooth-sliding extension arm. Will support all standard movie and still cameras. Ideal for copying . . . Titling . . . Photomicrography . . . Macro . . . general Close-up Photography and other uses.
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Complete Special $27.50

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1 TOP-FLIGHT Multi-Purpose Copy Stand $12.95
1 Stewartry Leica Copy Unit 14.75
1 Set of 3 Extension Tubes (7, 15, 30mm) 5.95
Total Value $33.65
Complete Special $29.50

FOR PRAKTIFLEX CAMERAS
1 TOP-FLIGHT Multi-Purpose Copy Stand $12.95
1 Set of 3 Extension Tubes (10, 20, 30mm) 8.50
Total Value $21.45
Complete Special $19.45

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1 TOP-FLIGHT Multi-Purpose Copy Stand $12.95
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Complete Special $44.95

†This Combination converts your 4 x 5 Graphic or other Press Camera into an efficient, vertical Cold-Lite Enlarger.

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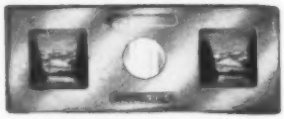

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Mounting stereo slides is *really* fun, with these all-steel self-centering, self-aligning stereo binders. Sturdily made of cadmium plated steel, with optically clear glass on both sides of the transparency. Fits into all popular stereo viewers and projectors. Assembly is a snap . . . can be used over and over.

No. 1166 24 complete sets to a box **$3.95**

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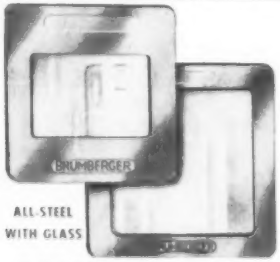

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No. 1154—2"x2" (for Bantam) . . . . . 20 for **$1.59**
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TOOLS & TECHNIQUES

By NORMAN C. LIPTON

A round-up of recent developments and significant trends

Photographic Book Charger. Photography has solved still another problem in our complex civilization: the wearying pencil-work necessary to keeping book-borrowing records in one of the world's busiest libraries. Since mid-April of this year, the congested "Central Circulation Branch" of the New York Public Library at 5th Avenue and 42nd Street has been using a pair of photographic book "chargers" to record all book-borrowing transactions. Since the advent of the new equipment, long cues of readers have moved swiftly through the charging desks: photographic charging takes 17 seconds compared to 43 seconds for hand-charging. The photographic method has the added advantage of unfailing accuracy.

Six thousand transactions are recorded on each 100-foot reel of 16-mm safety base film loaded in the photographic charging machine. Developed film is sent to the central registration agency of the library where the business of collecting overdue fines and retrieving overdue books is carried out. Plans are under way to extend the photographic recording system to local circulation branches of the extensive library.

Photographic vs TV Lighting. Have you ever wondered whether photographic lighting techniques were applicable to production work in television studios? Whether photographic experience was helpful to an individual entering the television field? A number of fascinating parallels between photographic and television studio lighting are explored in a pair of articles in the December 1949 issue of the *Journal of the Society of Motion Picture Engineers*. The respective titles are: *Television Studio Lighting*, by A. H. Brolly, Television Associates, Michigan City, Ind., and *Lighting Distortion in Television* by Richard Blount of the G-E Lamp Department at Nela Park, Cleveland.

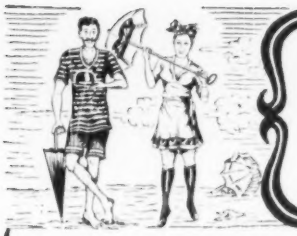
The first tells how good color response can be attained with image-orthicon tubes which are used for practically all TV "pickups" except motion pictures by combining incandescent and fluorescent lighting and using simple filters over the television camera lens. Blount's article goes into further detail on light sources and also explains how contrast can be kept within practical limits and how photographic lighting techniques can be employed to create three-dimensional illusions on the television receiver screen. The effective speeds (in terms of *f*-number) of various types of image-orthicon tubes; precise lighting setups; and spectral emission and response graphs of light sources and tubes, respectively, are among the practical data offered in these papers. If you are eyeing a television career, you can't afford to miss this material. Address inquiries to the Executive Secretary of the Society of Motion Picture and Television Engineers, 342 Madison Avenue, New York 17, N. Y. Single copies of the *Journal* can be obtained at a cost of $1.50 each.

Pinpoint Focusing Exposure Meter. Until the recent appointment of The Zoomar Corporation as exclusive United States distributors for the British-made SEI Exposure Photometer, technicians have had a difficult time trying to determine whether the unique instrument belongs in their kit of professional tools. Literature was hard to locate and not many of these meters were in stock for demonstration purposes. The Zoomar people are now busily "spreading the gospel" among professional photographers, television cameramen, lighting engineers, research workers, and graphic arts technicians. We should see quite a number of SEI's around in the not too distant future—despite a $170 price tag which represents a new low price for the instrument.

SEI meter.

The SEI photometer (Initials stand for Salford Electrical Instruments, Ltd.) surpasses currently popular photoelectric exposure meters in two major respects: (1) it can measure lighting contrasts up to 1,000,000-to-1 and (2) its extreme selectivity permits brightness measurements to be made of small areas at distances up to 100 feet from the camera position. We have had a chance to verify sponsors' claims that the SEI is capable of analyzing any subject within the specified 100-foot limit in terms of light reflected from the most brilliant highlight to the deepest shadow—as the camera lens "sees" it.

In use, the area being measured is viewed through the focusing telescopic eyepiece of the meter, where a dark spot is seen superimposed on the scene. The user then rotates a knurled ring on the base of the instrument until the brilliance of the dot, which is illuminated by a calibrated battery-powered bulb, matches that of the area being measured. When the dot has blended with the area so that it disappears from view, shutter speed and *f*-stop combinations can be read from scales on the main barrel of the meter. Provision has been made for rapid re-calibration of the illuminated dot to compensate for battery and lamp wear. There is one variable, however, that eludes complete standardization—the acuity of the user's eye. This tends to change with one's fatigue and vitamin



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Mount and board for 7" F2.5 lenses	NEW	9.95

ROLL FILM CAMERAS

REFLEX KORELLE I, F3.5 Victar, UN	$ 47.50
ZEISS IKONTA A, F4.5 Novar, synchro, UN	32.50
SUPER IKONTA BX, F2.8 Tessar, UN	179.50
NATIONAL GRAFLEX, F3.5 BSL Tessar, UN	42.50
SUPER IKONTA C, F4.5 Tessar, UN	69.50
ZEISS IKONTA C, F4.5 Novar, synchro	39.50
PLAUBEL ROLLOP, F2.8, rigid, IN	47.50
PRIMARFLEX, F3.5 Tessar, UN	139.50
165mm F2.7 Biotessar lens for above	125.00
SUPER IKONTA A, F3.5 Tessar, UN	74.50
SUPER IKONTA A, F3.5 Tessar, rigid, UN	82.50
PILOT REFLEX, F2.8, rnd. (12 on 127), UN	49.50

MINIATURE CAMERAS

LEICA IIIc, F2 Summar, rigid, UN	$223.00
LEICA IIIb, F2 Summar, UN	142.50
CONTAFLEX, F1.9 UN	189.50
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DOLLINA II, F3.5, rigid, UN	49.50
WELTI, F2.8 Tessar, UN	49.50
ROBOT II, F2.8 Tessar, VG	49.50
FLASH BANTAM, F4.5, synchro, UN	29.50
ARGUS C-3, F4.5, UN	22.50
KODAK 35, F4.5 UN	12.50
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2 Dozen **$3.25** (Please add 2¢ per dozen for postage) 4 Dozen **$6.25**

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Photo Electric Meter

Extra sensitive, reacts accurately from 4 candle of one foot candle. Dial calibrated for movie or still cameras. Simple direct reading. No dials to set. Allows for all types of film—Color or Black and White. Can also be used as light-meter for enlargers in your enlarger. A $20 value. Brand New and FULLY GUARANTEED.

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100 ft. film (U. S. Surplus)		
Bulk Film Winder	Reg.	$7.43
		6.63
12 Empty Cartridges	Reg.	1.20
TOTAL	Reg.	15.26

NOW ONLY $5.95
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35MM BULK FILM

100 Ft. $1.10
24, 50 or 100 Weston*
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15CM (6") F4.5 ZEISS TESSAR LENS

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Now, offer six years ago. DELTA has a small, limited number of these superb lenses. One of the finest lenses ever made, we feel most fortunate to be able to offer them to the photographic world at such a **LOW PRICE**. Absolutely perfect, both optically and mechanically. Every lens is FULLY GUARANTEED.

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6 ROLLS only **$7.50**

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With each order of six, get one Black & White added to Your Order **FREE!**

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KINE EXAKTA "V"

with Penta-Prism Finder

How perfect can a camera be? Inspect the new Kine Exakta "V" yourself—you'll agree that it approaches a perfection in camera design that far surpasses any previous model of the Kine Exakta. Only the Kine Exakta "V" features the remarkable Penta-Prism Finder.

This revolutionary new finder not only gives a full size image with the life brilliancy and accuracy of the best coupled rangefinder, but it also accurately shows the direction of action of the subject. And there is never any parallax error because you are viewing through the lens all the time.

You merely insert the Penta-Prism Finder in place of the Reflex Hood because the viewfinders are completely interchangeable. Yes, the new Kine Exakta "V" serves as two cameras—for superb still shots, extreme close-up work, and precision micro-photography; for follow-focus sport photography and easy eye-level shooting. Any way you see it, your picture will be a "Kine Exakta Photograph"—from the world's most efficient precision miniature.

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intake, and also, the brilliance of the surroundings at the time measurement is begun. Obviously, steps can be taken to reduce the variable to an absolute minimum, but this point has been raised to emphasize the fact that this instrument, like other exposure meters, is not a brain that can think for you, but a useful accessory that makes exposure and contrast calculations far more selective than has ever been possible in the past.

Electronic "Blackout" Flash. The relatively high infrared content of electronic flash has been studied and harnessed at the Boston research laboratories of Edgerton, Germeshausen and Grier, Inc. A paper presented by Frederick E. Barstow of that organization at the 67th semi-annual meeting of the SMPTE disclosed the fact that the guide number for infrared film exposed to the infrared portion of electronic flash equals and surpasses the guide number of Kodachrome color film exposed to the visible portion of the light source. This factor has been put to work in a small photographic device for recording airplane instrument readings on 16-mm infrared at one-second intervals. An infrared filter over the light source keeps the airplane pilot from being distracted by the constant flashing of the light source during test flights. In view of the brief duration of electronic flash discharges which last between 1/3,000 and 1/100,000 second, depending upon the equipment, it is quite apparent that this method lends itself even more readily to "detective" photography than the use of conventional flashbulbs with an infrared-dye coating.

"Orthophot" is the name of a new photomicrographic auxiliary unit now being manufactured on the West Coast by the firm of Silge and Kuhn. Priced at $825, the basic unit consists of a vertical column assembly mounted on a stable base; a single incandescent illumination system (for transmitted light); a special reflex camera with Rapax automatic shutter; an extensible bellows assembly, and roll and sheetfilm holders for $2\frac{1}{4}$-inch square negatives. This equipment is designed for use with the purchaser's own microscope, which is held in alignment with the illumination system and optical axis of the camera by means of a three-point positioning device in the base plate. Accessories adapt the Orthophot for photomicrography, photocopying of documents and X-rays, clinical photography, micro-projection, and negative enlarging. A simplified vertical column is also being provided as a substitute for the standard column for users who already have a 35-mm, reflex, or motion picture camera (8 or 16 mm) which they wish to adapt for photomicrography or related purposes.

The Orthophot, which is not to be confused with the Zeiss product of the same name marketed here before the war, is helping fulfill a need for versatile laboratory equipment in the "under-$1,000 class." Price-wise it falls between such de luxe equipment as the Leitz Panphot at $2,500 and the Gamma Photomicrographic Stand (at app. $400). It is somewhat similar in flexibility and function to the Bausch and Lomb Model L Photomicrographic Camera which falls in the same price range. Where the Orthophot features versatility of application to a variety of laboratory tasks, the Bausch and Lomb equipment emphasizes the business of facilitating photomicrography to the exclusion of other functions. Compared to the de luxe Panphot and its latter-day adaptations, the new Orthophot requires a great deal of manipulation to prepare it for its various laboratory purposes: if photomicrography by reflected light is called for, supplementary illumination must be set up adjacent to the assembly; when changing from still to motion picture photography painstaking dismantling, reassembly, and realignment of the illumination and optical systems are necessary; extensive surgery is necessary to adapt the equipment for use with pin-point zirconium arc light sources with their infinitely greater resolution. But considering the paucity of equipment in this price range and the current photographic requirements of the constantly increasing number of industrial and clinical laboratory operations throughout the country, the manufacturers of the Orthophot deserve a vote of confidence for their enterprise.

For more detailed information and a break-down of prices of the basic Orthophot outfit and its various accessories, address the manufacturer at 153 Kearny Street, San Francisco 8, California.

Odds & Ends. The price of Ansco Color 120 and 620 rollfilm was dropped to $1.00 per 6-exposure roll (tax included) late this past May. Ansco's general sales manager, William Balch, stated that this substantial price reduction (from $1.37) was intended to encourage the volume use of color film. Good news indeed for color-conscious amateurs!

. . . Although Anken's Metaklor print material—a conventional chloride emulsion coated on .0045-inch thin aluminum sheeting—is available in contact-type only, projection prints can be made with enlargers equipped with an extremely blue light source like the Elwood Hi-Intensity arc or with cold-light heads, which do not overheat the negative during prolonged exposures. Metaklor is processed like any ordinary printing paper but, being non-porous, can be washed completely in a few seconds and dried in fifteen minutes. Write Anken, Newton, N. J., for particulars.

. . . G-E is currently marketing a new 25-watt reflector lamp for studio "effect" lighting. Built along the lines of a miniature mushroom, the little lamp has a double-contact bayonet base; it needs a special socket. But it can be placed in almost any spot or space you can imagine.

. . . Westinghouse photolamps are being made at a new factory at Little Rock, Arkansas. Look for a new R-30, 300-watt reflector flood in this line with a 40-degree angle of coverage—filling the gap between reflector flood RFL-2 and reflector spot RSP-2 lamp coverage.—

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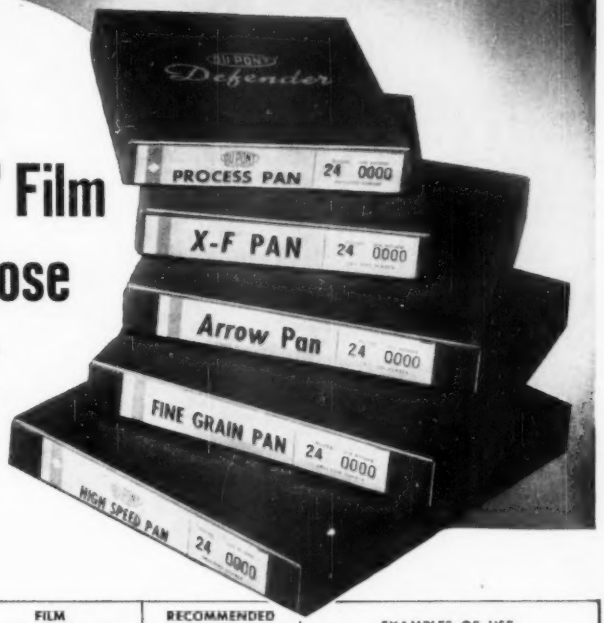

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	Daylight	Tungsten			
High Speed Pan Type 428	160	125	High speed; adequate contrast even when underexposed; short scale.	Extremely short exposures. Low or flat light conditions.	Electronic flash lighting in portraiture, press, commercial, and industrial photography. Outdoor work on cloudy days or at twilight; distant flash shots; general candid and press work.
"Arrow" Pan	125	80	High speed; high red sensitivity; long scale.	Adequately lighted subjects in general.	In mass-production portraiture, high red sensitivity reduces retouching problems; speed permits short exposures. For daylight and fluorescent lighting, red sensitivity provides improved color response. For flash exposure, long scale counter balances harshness of lighting.
"X-F" Pan	50	32	Balanced color sensitivity; medium speed; medium fine grain; normal scale.	Adequate and controlled lighting.	Best suited to studio portraiture and illustrative photography with tungsten light where its medium speed, balanced sensitivity and normal scale provide the flexibility required for high-quality results. Definitely recommended for color-separation negatives.
Fine Grain Pan	32	20	Maximum speed consistent with extremely fine grain; balanced color sensitivity.	High degree of enlargement. Rendition of fine detail.	Murals, specialized uses in industrial and scientific photography. Illustrative, commercial, industrial uses where rendition of subject detail or texture is of primary concern, photomicrography; commercial copying.
Process Pan	16	10	Extremely high contrast.	Line copy work with black and white or colored copy.	Commercial copying.

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CAMERA CLUBS

Metro Renders Unique Service to Hospitalized Veterans

Several members of *Metro Movie Club*, located on the northwest side of Chicago, are engaged in a noteworthy service to veterans stationed at the veterans' hospital in Waukesha, Wis. The amateur movie makers shoot films of the patients' families and send the completed reels to the hospital for viewing. In cases where the veteran is quarantined for some reason, the film may afford him his first glimpse of one of his children. At press time, two of these projects had been completed, by *Metro* members Geneva Leilich and Melvin Ulrich. Amateur cinematographers in many other parts of the country are capable of rendering similar helpful service.

ACL Elects Officers

Three well-known amateur movie makers recently were elected to important posts in the *Amateur Cinema League*. President is Joseph Harley, FACL, of Summit, N. J., who previously had been a director and vice president of the organization. He won the Hiram Percy Maxim Award for the best amateur film of 1944, and his films have placed high in the standings on several other occasions. He is a past president of New York's *Metropolitan Motion Picture Club*.

Vice president is Ralph Gray, FACL, APSA, who is known for his excellent cinematographic interpretations of Mexico City. The only two-time winner of the Maxim award, he is an honorary life member of several amateur movie clubs.

Newly elected a director of ACL, Arthur H. Elliott is an officer of Chicago's *Metro Movie Club*, and is renowned for his travelog films, which have highlighted movie club programs throughout the middle west for several years. All three men have given generously of their time and talents in advancing the cause of amateur cinematography, and the League is to be congratulated on having selected them for their new responsibilities.

T & V Club Welcomes Guests

Organized a little over a year ago by residents of the Stuyvesant Town and Cooper Village areas of New York City, the *T & V Camera Club* now has darkroom space available and is welcoming prospective members and guests at the club rooms at 336 E. 18th St. Membership is not limited to residents of the areas mentioned, and both amateur and professional photographers are eligible. The club meets on alternate Mondays at 8:30 p.m.

Print Salon for Exchange

The *Egyptian Camera Club* (Centralia, Ill.) is preparing a traveling print salon for exchange with other clubs, and will welcome club correspondence in this connection. Bookings for this autumn now are being made. Address correspondence to M. E. Walker, 626 N. Poplar St., Centralia, Ill.

Toronto Club Flies to Visit Kodak Plant

Chartering a 40-passenger American Airlines flagship recently, the *Toronto Camera Club* flew to Rochester, N. Y., for a specially-arranged trip to the Eastman Kodak factories. Following a complete tour of the plant facilities and lunch with Kodak executives, the Canadians spent the afternoon visiting the famed Rochester city parks. The evening was spent at Eastman House, where the visitors saw the many unique historical exhibits of prints and equipment. As the climax to a great day, the return flight to Toronto circled over Niagara Falls where, by special arrangement, the floodlights had been left turned on until the clubbers' aircraft had passed over.

Society Specializes in Control Print Processes

Designed to afford a regular outlet for those photographers who prefer to work in the various "control" processes of print-making, the *American Society of Photographic Art* was formed last year with 31 charter members, and has published an informative quarterly bulletin since then. A special showing of members' work is on display during August and September at the Smithsonian Institution in Washington. Those who may be interested in securing further information regarding the *Society* can correspond with the secretary, Harry R. Shaw, at 723 Upshur St., N. W., Washington, D. C.

We Hear . . .

THAT the Bristol International 1950 Exhibition of Photography came across a gimmick which might be noted by all clubs and individuals sending prints overseas. The idea is to send a separate letter to the salon being entered, advising the officials that your batch of prints is on the way. One Dutch club which entered this year's Bristol show did just that—then, when the prints failed to arrive, the Bristol folks had been alerted and were able to locate the bundle in England in time for the show. This situation might not arise often, but it's well to be prepared in advance in case it should. Thanks to Bristol's Hon. Sec., A. C. Nourse, for the hint.

Back onto our favorite subject: shucking the corn out of the Great American Salon Entry. In *Manhattan Camera Club's* "Amacam," Wally Stern has an amusing piece in which salonists are told how trite they can get. Wally notes the prevalence of certain print titles, a few of which we give you herewith. Fog pix: "Out of the Mist," "Into the Fog," "Pea Soup," and "Visibility Zero." Sunset epics: "At Dawning," "The First Rays," "The Last Rays," "Sun Up," "Sun Down," "Afterglow," and "Eventide." Snow studies: "Blanket of Chastity," "Nature's Mantle," "Swan's Down," "Winter's Jewels," "Brr" and "Baby, It's Cold Outside." Sailing pictures: "Sail Ho" and "Land Ho!" We'll skip some others to get to the trees, which must be pretty weary of such titles as "The Venerable One," "The Gnarled One," "One Against Nature," "Sky Brooms," "The Struggle," and, natcherly, "Sentinel." Brother Stern's moral (in which we concur) is that if you must have a title, go out to some corn field and meditate.

Is your club looking around for a set of rules and regulations on which to base your own? If so, *Glenwood Camera Club* is willing and able to send you a set. Drop a line to the secretary, George J. Berg, at 651 E. Cornwall St., Philadelphia 34, Pa.

Atlanta Camera Club's "News" does a whale of a job with its presentation of prize winning prints. They show 'em big, the engraving is nice, and the layout is really big-league. (Prints are pretty nice, too, incidentally.) Similar praise is deserved by "The Metro News," published by *Metropolitan Camera Club Council* in New York. And this bulletin additionally does a good job of covering *Council* affairs, which requires considerable effort.

In a recent issue of *California Camera Club's* "Viewfinder" we noticed a box-camera picture made by that hard-working Hawaiian, Urban Allen. It's a harbor scene, and it's a really fine print. Gosh, Urban, why bother with more ornate equipment when you can do that?

New president of *Photographic Guild of Detroit* is Laverne L. Bovair, which fact is reassuring to all who know that club's high standards.

How do you like the name chosen for its bulletin by *Asheville* (N. C.) *Photographic Society?* They call it "Clique and Shudder." All in fun, we hope.

Cedar Rapids (Ia.) *Camera Club* has a very fair deal with the local Y.M.C.A., which sponsors the club. In return for a five-dollar annual fee from each club member, the "Y" provides meeting room, darkroom, water, electricity, and all necessary mailing, stenographic, and mimeograph services. Plumbing and electrical facilities are being installed by the "Y," too.

Royal Oak (Mich.) *Camera Club* offers this suggestion to all clubs located in smaller cities: Assign as a print subject this showing of postcard pictures of your fair city, get co-operation of local chamber of commerce (which may offer prizes, even), then place the finished cards on sale at stores around town. Results include interesting club activity, good publicity, possible source of revenue for club.

In *Greater Pittsburgh Camera Club's* "Graphic Gazette," Editor Nancy Murray customarily lists new items of equipment acquired by members. Included in a recent listing was a new station wagon, "suitable for field trips!"

Move over a little, willya? This 8x10 view camera and tripod take more room than I'd expected.

—*Whit Hibner.*

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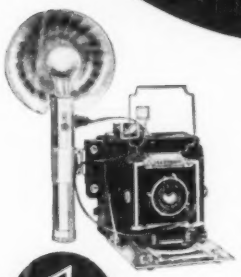

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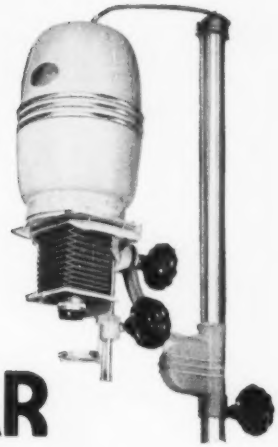

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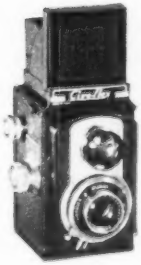

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WARD PEASE DISCUSSES

SELECTING PRINT TITLES

THERE are several good reasons why any print that gets beyond the album or proof print stage deserves a title. Identification for your own purposes should be a sufficient reason in itself, but there are others.

For one thing, the mental effort of choosing an appropriate title often clarifies and congeals the line of thought which originally led to the exposure of the negative and later to its choice for further effort in the way of enlarging. For this reason the title should be considered as early as possible, so that the idea behind it will be a guide in making the print. In choosing an appropriate title it is necessary to decide what the picture is trying to say in order that the title may say the same thing. While theoretically a title should not be necessary for the print to convey its message, that ideal is not always achieved. A title will sometimes fill the gap and help to make the print intelligible.

A surprisingly large number of serious amateur efforts have as an objective the walls of an exhibition or a contest of some kind, if only in the local club. For such purposes the necessity of a title for catalog or other identification is evident.

In many cases a suitable title is obvious and not at all difficult to achieve. An example would be a portrait, where the name of the subject would serve quite well. Other types of pictures often are about as easy. I have noticed that in catalogs of paintings the simplest and most straightforward titles are commonly used. Landscapes usually get along with a simple descriptive title like "Church—Taos."

Photographers seem to prefer to go a bit deeper than that with their titles. They often express something in the way of a mood or feeling in their prints and like to do the same with the title. I have in mind as an example a successful salon print by Mrs. Anne Pilger Dewey which she might have called (in the manner of a painter) "Railway Station—Conover." Instead, since it was made at dusk, it carries the title "Night Must Fall."

Where it is desirable to have a title express in words the idea or thought of the picture, it is necessary for the picture to have a thought in it. I find that the expression in words of the idea of a picture and the choice of a title are quite closely related. In the selection of a title it helps to get the idea into words, however loosely expressed. Then I start out to reduce this to a three or four or five word "telegram" which still contains the gist of the idea, and I have my title. One way is to make a list of several possible titles, rearranging the words, seeking synonyms, and then choosing the best. I have seen titles as long as a fourteen word bit of verse. The minimum is obviously one short word. An effective example that I recall was "Scram" on a print by Valentino Sarra. It expressed the feeling of the picture perfectly.

Various photographers have different ways of arriving at titles. I have outlined my method of proceeding when something does not appear spontaneously, yet someone else often can detect the mood of a picture and express it in words more easily and trippingly than I can. Working so close to a print in its development can warp one's viewpoint to a point where the attempt to arrive at a suitable title can produce only a laborious and stilted result. My best efforts with one print came up with nothing better than "Weak Winter Sun." My wife insisted on "A Winter Poem" and under that much more romantic title the print built up a very successful salon record. Sometimes it is easier to make a good print than to get a good title for it.

Night Must Fall is the title underlining the mood of this picture by Anne Pilger Dewey, APSA, Hon. PSA.

Another friend of mine made a practice of bringing his finished but untitled efforts to work, where his office mates were called upon for assistance. One helpful chap always had an immediate answer. No matter what the subject matter he invariably said, "Oh, call it 'Tranquillity'." This points up the fact that there can be utter banalities in titles

(*Continued on page* 125)

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CANDID SHOTS

THIS is just about the time of year when most of us are taking full advantage of the summer season and shooting pictures galore. Week-end outings, sunny days at the beach, trips to the country, and vacations all provide opportunities for the camera owner to find plenty of good subjects on which to exercise his knowledge of camera angles, lighting, filters, and supplementary lenses.

Now is the time to build up a good reserve of negatives and supply yourself with material that will assure many an interesting evening in the darkroom this coming fall and winter. Next month we're bringing you the annual Darkroom Issue; it will furnish the experienced worker with new print-making ideas and the novice with how-to-do information on developing and printing. Every reader will find many articles that he can apply to his own use.

ONE of the country's best known younger photographers is Peter Gowland of Los Angeles, who has gained recognition for his outdoor pictures, pinups, and lovely cover girls. He does most of his summer shooting at the beach, where he finds a wealth of human interest, a variety of settings, lovely models, and where the lighting usually is perfect.

Knowing that most camera fans have access to some location where sand and water can be found, we had Herman Quick arrange a special interview and shooting session with Gowland so he could prepare a story that would reveal this photographer's methods. Quick did a bang-up job, and you'll find his article on page 34, with top-notch Gowland photographs in both color and black-and-white. It will provide you with many tips on taking striking pictures outdoors this summer. Incidentally, this month's cover illustration was picked from the color shots sent by Quick with his story—giving us a chance to show you an additional fine picture by Gowland.

RECENTLY we reported The American Institute of Architects' award of its Fine Arts Medal to Edward Steichen, Director of Photography at New York's Museum of Modern Art. This coveted award, given for the first time to a photographer, again brings into the limelight a man whose name is listed among the all-time "greats" in the realm of camera art and is familiar to professionals and amateurs alike. It seems like an appropriate time to look more closely at Steichen and review his work over the past fifty years, so we bring you the story in this issue. See page 40 for the excellent article entitled *Steichen at Mid-Century*. It was written by Bruce Downes, our contributing editor and one of the most capable authors in the field of photography. In his special interview with Steichen, Downes asked this question "What message have you for the millions of amateur camera owners?" You'll find the answer in this fascinating story.

WE WERE fortunate enough to obtain a photo copy of the citation that accompanied the Steichen award. This document is so impressive, and so eloquently pays tribute to a master craftsman, that we want to make it available for all to read. Here then is the text:

"In his long search to attain creative art, man has scratched bones, stained his sharply felt and animistic hunting needs on cavern walls, painted the life giving hand of God high on chapel vaults, has drawn his keen anguish and extolled his faint hopes from humility into aspirations of greatness. Each step, each new invention, has led in further expansion of his skills. Each skill, each new mastery has moved in emotion beyond mere surface pattern into the enlargement of his soul within new concepts of space.

"The American Institute of Architects welcomes a fresh skill in the use of scientific lens and film—welcomes a master of photography, and awards its Fine Arts Medal to EDWARD STEICHEN, thus acclaiming another art to grace the house of Man."

IN ADDITION to the fine story on Edward Steichen and Gowland's hints for better beach pictures, you'll find many other helpful and informative articles in this issue. There's an instructive feature on backlighting by Glen Fishback, one on sequence photography by Robert Smallman, and tips for the free lance by Don Knight. Bernard Silberstein, prolific pictorialist and salon exhibitor, discusses picture planning before exposure, and other stories bring you a wealth of ideas and fine pictures in color and gravure. Take advantage of them, help yourself to better pictures.

RANDOM NOTES: International News Service recently reported that a new movie camera, capable of taking pictures at the rate of 100,000,000 frames a second, is being used by the Army Ordnance Department at Aberdeen, Md., for recording shock and detonation waves in the study of explosives. The ultra high-speed action of the camera is obtained by a framing grid and a rotating mirror.

Speaking of movies, a news story from Hollywood says that more than four times as many teaching films were produced in 1949 than entertainment features. It is estimated that some 1500 educational movies were turned out last year.

Yes, the judges are really hard at work looking for the winning pictures in our 1950 Picture Contest. As we said to all hopeful contestants last month, keep your fingers crossed!

Some more amusing couplets from reader George Cowlam of Mineola, N. Y.:

Joe died for want of bread and butter;
He always oiled his Compur shutter.

Let's shed a tear for Andy Gloop;
He poured his hypo into the "soup."

Frank E. Fenner

Popular Photography — Frank Adams

"Does anyone else in the party object to having his picture taken?"

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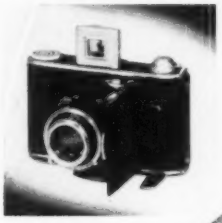

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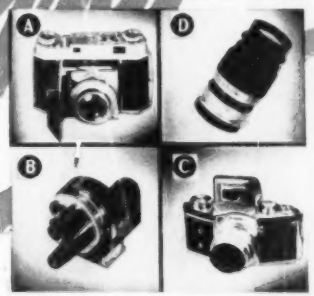

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YOUR SUMMER STUDIO...THE BEACH

Gowland and Graflex

BY HERMAN QUICK
Illustrations by Peter Gowland

Famed for his outdoor shots, Peter Gowland recommends the beach for fine warm-weather settings and perfect lighting

People have fun at the beach, leave inhibitions behind. Capture this spirit of revelry in pictures of familiar games like leapfrog.

PETER GOWLAND knows where and how to make good pictures. He says, "When the weather turns hot, I turn beachcomber. You can quote my photo philosophy for amateurs and professionals who want to know how I get results. Tell them that Gowland says the beach is your best summer studio."

"On the beach," says this man who should know, "you've got wonderful light. Endless action. Countless good backgrounds. Gorgeous gals. And the rest of humanity spreading itself out in seething profusion."

"I know, Peter," I replied, "but what can we say to those stranded snapshooters who are, for one good reason or another, stuck in the inland deserts?"

Pete paused. Momentarily, I imagined I'd stopped him cold; but no! Gowland was merely searching for a way to clear the fog from my head. He glanced around his reception room and pointed. "Notice the backgrounds in these published pictures," he said, as his finger authoritatively traced details. (My eyes ran snicker-snack over one of the world's great collections of cover-girl cuties.) "Not all of my pictures—including prize pinups—have been shot on ocean beaches. The Pacific is close, of course, and naturally I prefer it; but here's proof that I also haunt the pools and lakes and streams of Southern California, to say nothing of Nevada, Arizona, and Mexico. I've made numerous trips into the so-called arid hinterland for beach pictures that I wanted. In fact,

Sidelighting will produce sparkling effects in outdoor color, with a blue flashbulb for fill. Gowland shot as receding surf splashed Model Pat Hall.

Cerise belt provides a subtle but important touch of color in this study of dancer Joan Larkin. Data: Daylight Ektachrome, No. 5B flashbulb, 1/25 second at f/9. Dancers are among Gowland's favorite subjects because of the easy gracefulness with which they pose.

Costumes for beach pictures by no means must be limited to swim togs. Joan Collenette's ballet dress affords a pleasant contrast in this colorful setting. ←

I've shot dozens of pinups in the dry desert regions. There is plenty of sandy shore in America. Just move around a bit. Keep your own eyes open. Good photographers need not be beachless these days. Any pile of sand becomes a beach if you shoot from a high or low angle."

I was convinced. "But now," I said, "let's lope down to the nearest beach, where you promised POPULAR PHOTOGRAPHY's half million fans a rootin'-tootin' demonstration."

Sitting in Pete's sporty convertible, you'll notice at once that abundant camera gear has been placed in the back seat, ready for instant use. It takes up very little room the way it's arranged, thus permitting two people (models, if you need 'em) to ride with ease. The big trick here consists of careful planning, of keeping gear shipshape, of placing the equipment most frequently used where it can be reached with the greatest of ease. Disorganized gear discourages the taking of quick shots along the highway. "Begin to suspect that you're off on the wrong foot," Gowland says, "when you find yourself saying, 'Oh, I won't take the trouble to shoot this interesting roadside scene; it's too much bother!' "

We hit our first beach-head at high noon. People were eating, babies were being fed, and wet dogs were to be seen here and there, soulfully begging for the

Rippling muscles and straining bodies of acrobats are shown best with natural lighting, Gowland feels. Such subjects are easily found. Note the diagonal composition.

Always busy, kids rarely fail to afford amusing pictures. This diapered desperado was making a real haul when the photographer shot with a sunlit wall background.

Building sand castles is a popular seaside pastime which provides natural action for pictures. Backlighting of sun and water is balanced by flash.

Aquatic romping results in spontaneous antics which you should be ready to shoot with a fairly fast shutter. →

Parasols and other beach gear can be utilized for atmosphere and compositional effect where little action is present, as in this study in repose.

hot ones disappearing into the mouths of their masters. Gowland slipped the neckstrap of his twin-lens reflex over his head, and attached a 7-inch cardboard extension hood to the top of the camera; then he moved toward the surf attractions, shooting as he went. I spied along behind, carried gear, and strained to catch every word of instruction he uttered.

We stopped for a bite to eat, and as we sat down at a counter I peered down the dark tube and watched the bright beach scenery on the focusing screen: an image of a stout man wearing a straw hat and eating a hamburger came into view. "Tell me when it's sharp," Pete said quietly.

"It's *very* sharp now, Peter," I said. There was a crisp click but the stout man failed to notice it and went on eating. He indicated interest in the compact instrument on the counter beside him, but he didn't know that it had just taken his hamburger-ornamented portrait. "Versatile little instrument," Gowland chuckled. "With a reflex camera you can shoot around corners and over people's heads, and successfully fool most of the crowd as to where you are actually aiming. Kids, who are usually self-conscious when posing, are pushovers. To demonstrate, I'll shoot three or four rolls of kids and babies before we leave today. And most of them will be on the sly."

"Three or four rolls!" I gulped, splashing hot coffee. "Do you intend to ignore the glorious gals playing in the surf? At least, show us how to approach a model on the beach—to establish public relations, as it were—and how to achieve some small measure of picture success when we get her."

"Don't forget the infinite variations of human interest at the beach, Herman," Gowland replied. "Tiny tots and playful kids—if shot just right—come close to outselling the lovely cover girls. A few photo experts maintain that more interest, as proven by sales, is shown over kid pix than over anything else—pinups notwithstanding. (*Continued on page* 92)

A hazy sun produces soft lighting, useful in glamour pictures. A sand dune made a good setting for this pose.

Gowland at work, using a low angle for a backlighted shot with flash fill-in. That's Mrs. Gowland standing behind him.

STEICHEN
AT MID-CENTURY

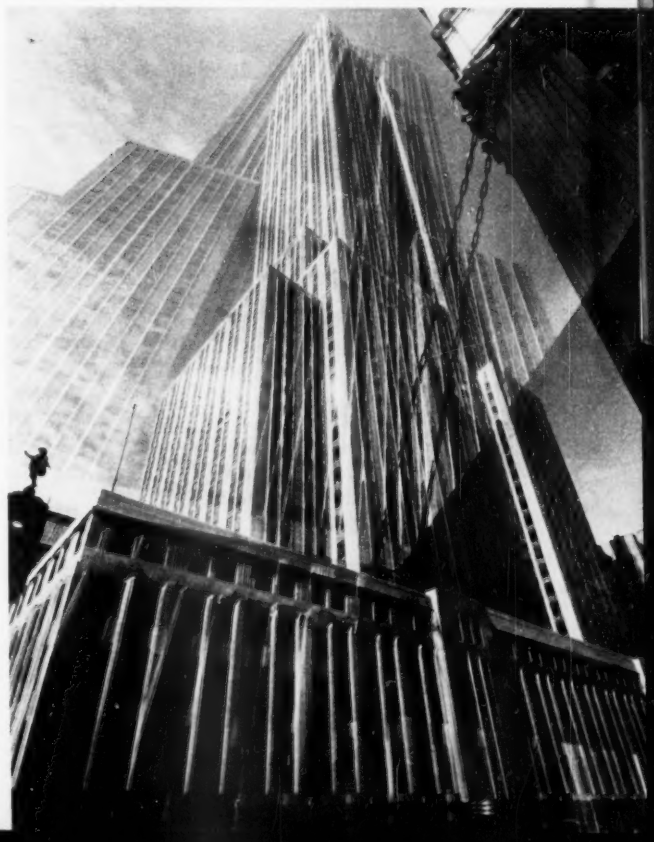
Photo by Homer Page

Fine Arts Medal award prompts a review of the 50 years of achievement by the Modern Museum's venerable director of photography

By BRUCE DOWNES

Photographs Courtesy Museum of Modern Art

Skyscraper, a planned double-exposure of the Empire State Building, was made by Steichen in 1933 for use as a mural in the World Fair's New York State Building. This is not a darkroom montage; two exposures, on one negative, were made from different viewpoints with an 8x10 camera. Steichen used his camera swings for extreme distortion.



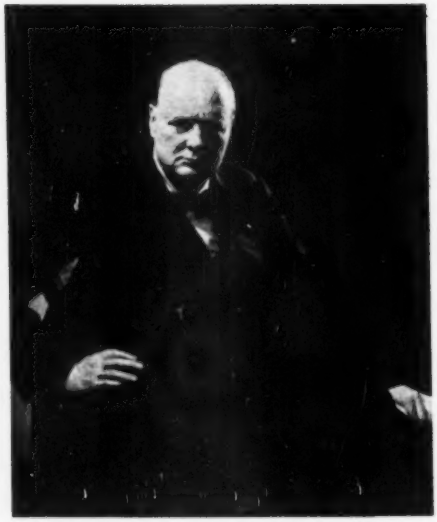
IT IS something like thirty years ago that Edward Steichen renounced forever the brush and palette in favor of the camera. As both painter and photographer for more than twenty years he had won considerable fame, and his renunciation was made with characteristic emphasis when, just after the first World War, on his beloved Voulangis farm outside Paris, he made a whopping bonfire of his paintings.

Good enough as a painter to have his work in the permanent collections of the Metropolitan, Toledo, and Luxembourg museums, this pyretic gesture was more than mere showmanship. Steichen had made an important and radical personal decision whose vindication did not have to await the slow-moving traditional American Institute of Architects which finally last May—a half century after he began his career in Wisconsin—awarded him its coveted Fine Arts Medal and for the first time recognized photography as a fine art.

When the AIA in its impressive citation welcomed "a fresh skill in the use of scientific lens and film" and "a master of photog-

Isadora Duncan, the famous dancer, was photographed by Steichen in 1920 in the portals of the Parthenon at Athens—a striking pictorial shot. He used a folding film-pack Kodak, borrowed from the head-waiter of his hotel. Published originally in *Vanity Fair*, this is one of Steichen's most famous photographs.

Chaplin. There is no doubt that Steichen excelled in portraiture in which his sensitivity to people and his individual flair for innovation merged most happily. Note how ingeniously a single low spot portrayed the actor Charles Chaplin as well as the shadowed image of his beloved "little tramp" creation on the background. Made in 1931 for *Vanity Fair*.



Churchill. Ten years before his portrait of the great British statesman made Karsh famous, Steichen took this one of Winston Churchill for *Vogue* (1932). He used two fresnel spots, a lighting modification he adopted in 1930.

Carl Sandburg. Negatives for this wonderfully rhythmic montage of Sandburg, his brother-in-law, were made with a 2¼x2¼ reflex camera in Steichen's Connecticut home. Lighting came from two windows, between which Sandburg was seated—discussing his Lincoln books, a volume of which was then (1939) about to appear.

Gloria Swanson. This portrait would hardly create a stir today, but in 1927, when Steichen made it for *Vanity Fair*, it was something of a sensation. Photographers were sure it was a double exposure. Shooting through a veil was, apparently, another Steichen innovation.

raphy" and acclaimed "another art to grace the house of man," its tribute, impressive as it undoubtedly was, was yet not as great as that Steichen himself paid to photography when he lighted the bonfire of his paintings and swore allegiance to the camera, which was disdained as a mere machine by the art world of the time.

Steichen was no frustrated painter, but a man who by right of talent and accomplishment, could have been, and was, a distinguished painter. He knew art thoroughly, had creative vision, had mastered brush and pigment. Yet he chose to throw in his lot exclusively with photography which he already had proved could be creative.

And so the man who already had stirred Europe and America with his photographs began a new phase

Aircraft Carrier. As captain in charge of Navy combat photographers, Steichen made this dramatic picture aboard the *USS Lexington* on December 3, 1943. He shot at high noon. His camera was loaded with infrared film, which achieved this extremely effective contrast.

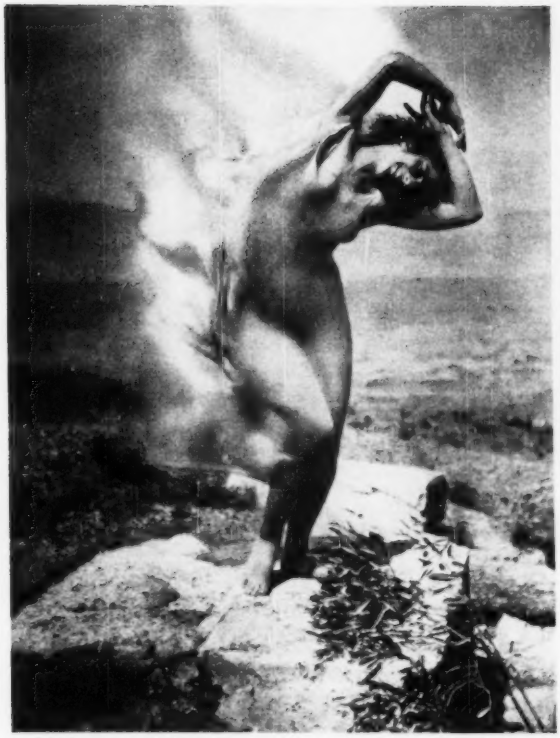
of his career at the age of forty. Until the first World War he had vacillated between the two media —photography and painting—striving through each of them to achieve substantially the same ends. It was the war itself that changed him, made his eye single.

From the time of his first public recognition with several prints hung at the Philadelphia Salon in 1898, Steichen consistently strove to achieve effects with his camera similar to painting. He frankly sought to make prints that might be mistaken for paintings and drawings, and he certainly succeeded. He resorted to every possible trick to destroy the lens' sharp probity. He spat on the lens, kicked the tripod, and eagerly took advantage of every known darkroom trick which would give him the manual control he sought. He used the gum printing process, with which some of his most successful early prints were made. All of these were heavy with handwork, and few people were willing to believe that they actually were photographs.

There followed the exciting years of the Photo-Secession under Alfred Stieglitz' leadership during all of which Steichen continued to make pictures heavily influenced by nineteenth century painting, while at the same time he was paradoxically busy helping Stieglitz to introduce modern art at the famous "291" gallery in New York. Sixty of Steichen's photographs were published in Stieglitz's *Camera Work*, greatest of the world's photographic publications. That was a happy and an innocent time, and it came to an abrupt end in 1917.

As chief of the photographic division of the Air Corps in World War I Steichen, who once spat upon the lens to destroy its sharpness, was now faced with the urgent necessity of producing aerial photographs as sharply focused as humanly and optically possible. To achieve sharpness now became a struggle. As a pioneer in the use of aerial photography as an aid to military planning and operations, he was confronted with poor and inadequate materials and equipment and had to scout the whole theater of operations for what films and papers he could get. Sometimes there was nothing available except coarse-textured papers on which to print aerial negatives of terrain the details of which were so preciously important to high command strategy and the Allied cause.

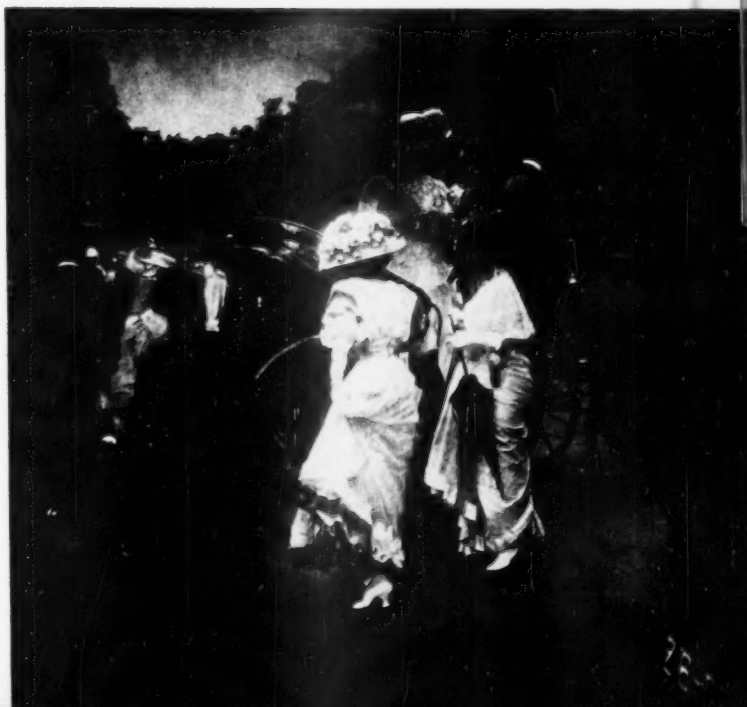
This year of war brought Steichen so close to the



Wind Fire. Steichen's eye was quick to discern light's prankishness. Here the winds caused an Isadora Duncan dance pupil's robes to look like enveloping flames—and thus he photographed it, again with a borrowed Kodak.

Stieglitz and Daughter. This charming portrait of Alfred Stieglitz and his daughter Kitty was made in 1905 when the art-conscious Photo-Secession was at its peak. It is an example of gum printing, which lent itself to considerable manipulation. Steichen later gave up these "artificial" methods for straight photography.

Race Track Scene. Made in 1911, this is another example of Steichen's gum print period in which people often mistook his romantic pictures for paintings, which is just what Steichen wanted. This was made in Paris on Steeplechase Day with a 4x5 Anschutz (detective) camera.



pure photographic image that he discovered values in it he had not sensed before. The camera, he learned now, was not only quick to see, but incisive in its seeing, and what it saw was a clean, fresh image of nature whose very clarity was one of its conspicuous virtues. He became intensely fascinated with the camera's marvelous precision and he saw that he was going to have to learn photography all over again.

Steichen says that for a couple of years before the war he had gone up a blind alley and was groping for a way out. Dissatisfied with the work he had been doing, he began photographing flowers, insects, and still lifes in a direct way. The war crystallized all this so that when he burned his paintings he also was putting the torch to his painterish photographic past. He was finished not only with paint-

(Continued on page 114)

Flying Feline

A striking picture resulted when an alert photographer made a low-angle shot of his pet performing a trick

How the excellent action picture was made is shown here. Joseph Adams re-enacts his shooting from a prone position on the floor as the nimble cat once again leaps through a helper's arms.

THE CAT in this picture was not being catapulted from the toe of a Number Twelve brogan! It was caught in mid-air at the top of its leap by Joseph Adams, Riverhead, N. Y., photographer, who got the idea for the shot while watching his household pet perform its jumping trick with grace and abandon.

The knack of leaping over a person's outstretched arm, or through an arm-formed hoop is not exactly unusual for an agile cat. But it took this photographer to recognize the picture value of such a performance. Placid cat shots usually are interesting and appealing if handled well technically, but such pictures are a "dime a dozen." This photograph shows the usually complacent puss in a different light. Adams, while watching the cat do its trick, decided that a low-angle view of the flying feline would be the most startling one, and to eliminate extraneous objects in his picture he instructed his helper to quickly withdraw his arms when the cat was at the peak of its jump. A few "dry runs" revealed that the cat would pull in his paws and take on a wide-eyed expression when the assistant quickly took his hands away from under the leaping animal.

Adams' photographic know-how told him that a shutter speed of 1/1000 second would be needed in order to stop the action if the cat's jump took it across the camera's field of view. But if the pet leaped slightly toward the lens he could safely use a slower speed—around 1/400 second. However, if he decided to create an added feeling of motion it would be advisable to use the 1/400 second shutter speed with the cat leaping at right angles across the view of the lens. He decided to shoot at 1/1000 second.

The photographer knew that he could record the cat's jump with any one of his cameras—miniature, reflex, or press-type. The fine action shot at the right, however, was made with his 2¼x3¼ Speed Graphic loaded with Super-XX film. The exposure was 1/1000 second at *f*/6.3, using a No. 6 flashbulb.

Adams says that your own family pet can be trained easily to perform this trick, too. Form a hoop with your arms and hold them a few inches above the floor, and between the cat and his dinner. Repeat this several times, each time raising the "hoop" a little higher. This routine, says Adams, soon will qualify your pet as a top hurdler in the coming cat Olympics.

Incidentally, you will remember Joseph Adams as the subject of the article, "Small Town Photographer," which appeared in the June issue. His ingenuity and versatility is shown once again with this striking shot, and points up the fact that a good cameraman is the alert one who recognizes appealing subject matter anywhere.—▶

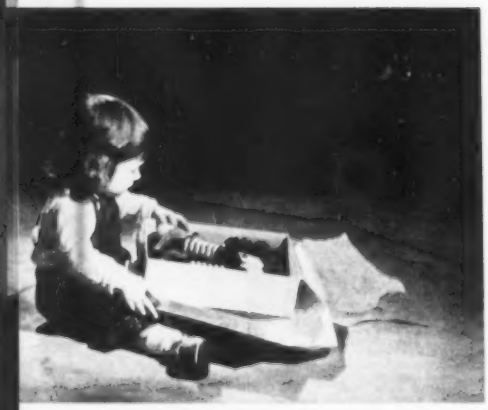
SEQUENCE
TELLS THE STORY

Pictures in series pack a punch. You can shoot fast action with an automatic camera or more leisurely activities with regular equipment

By ROBERT E. SMALLMAN

Illustrations by the Author

The author with his Bell & Howell Foton, which takes six pictures per second and makes 18 exposures on one winding.



SEQUENCE PHOTOGRAPHY (that is, two or more pictures of the same subject showing progressive action) got its start before photography itself. Many centuries ago, the ancient Egyptians were doing wall friezes of figures repeated again and again in different aspects of a simple movement, such as walking, running, or fighting. Much more recently, when experimental work was being done on the very idea of motion pictures, some of the first "movies" were simply a series of still pictures, taken with a battery of cameras set off in sequence, and shown rapidly before the eye.

Modern sequence pictures have a wide range of uses. Newspapers and magazines often print rapid action sequences, with only a fraction of a second between expo-

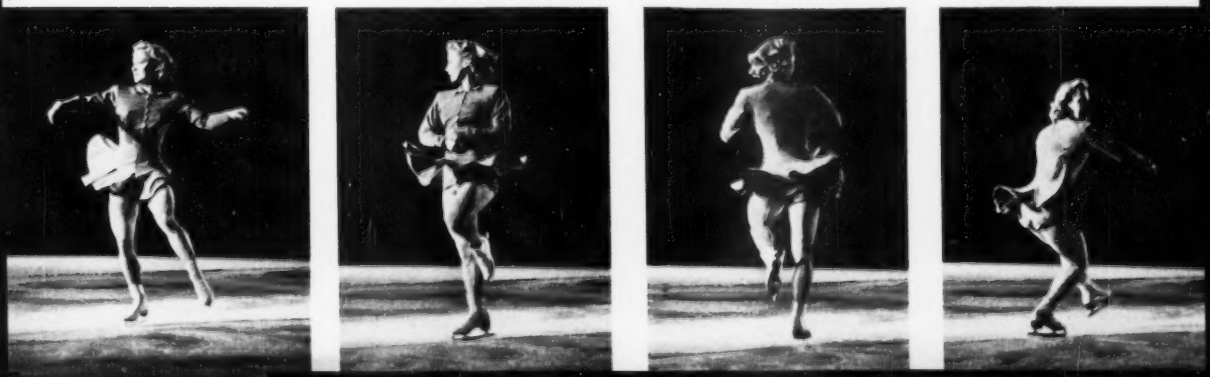
A leisurely sequence like this one of a child opening a present can be made with any camera, since the interval between exposures is long enough to permit advancing film and preparing for the next shot.

The automatic camera is valuable for covering action subjects, even when a series is not wanted. It is always ready to take another shot.

sures, to illustrate articles on sports, accidents, stage routines, and scientific developments. Many how-to-do-it features on cooking, sewing, building a house, or shoeing a horse are presented in sequence pictures which have a longer interval between exposures.

You can make a picture series of this latter type with no special equipment at all. Your own camera is perfectly adequate for covering any sequence subject in which the interval between pictures is sufficient to permit getting ready for the following shot. For some sequences you will have to work fast. For others, in which the action is posed or can be controlled, you can proceed in a leisurely manner. You can enliven your photo album with action sequences or pictures made at a slower pace, showing Baby unwrapping a present, Junior learning to swim, or Father doing 18 holes of golf. For a sequence that is really slow, you can even make a series of pictures that reveals the growth and blooming of Mother's favorite dahlias, step by step as they develop. To

An action sequence can be made only with special equipment. Here the interval between exposures was 1/6 second, obtained with the automatic Foton. The exposure was 1/500 at T 2.2 with stage lighting. Smallman used Plus-X developed in D76-F for higher speed.

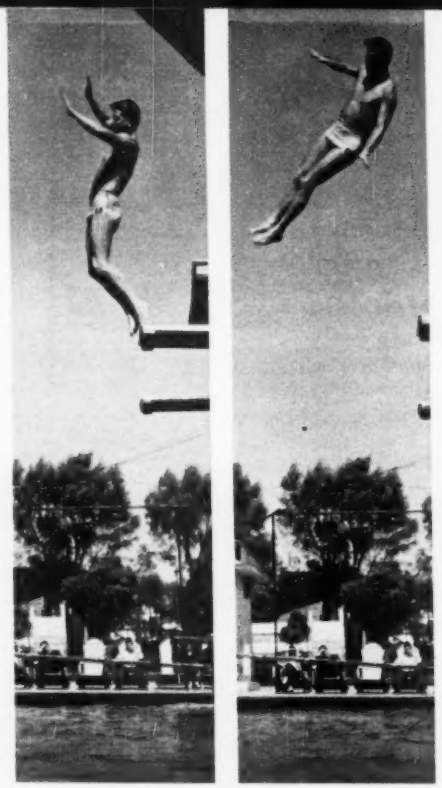


SOME SPECIAL CAMERAS DESIGNED FOR TAKING SEQUENCE PICTURES

The Leica with spring motor attachment shoots two pictures per second and makes a total of 18 exposures on one winding.

The Robot is tripped manually. It makes 24 exposures per winding, firing as fast as you can press the release button.

The Magic Eye is a 35-mm De Vrie movie camera adapted for sequence work. It operates at a rate of 16 frames per second.

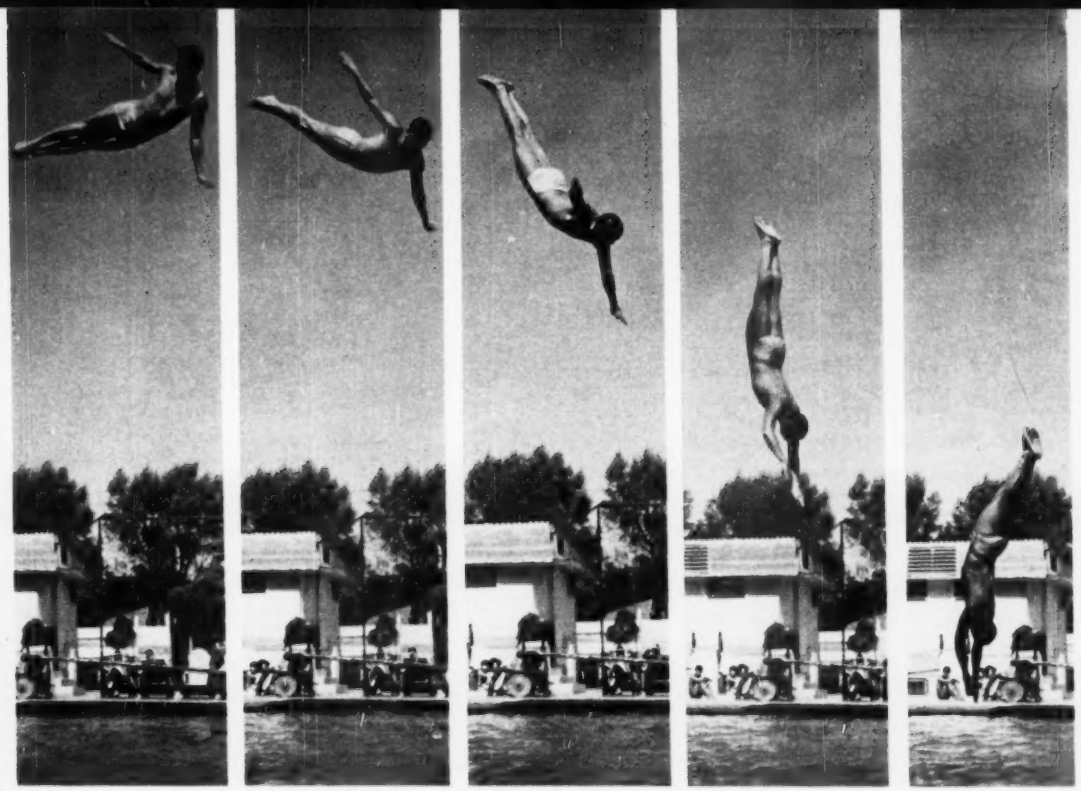


High-speed action sequences like this make interesting pictures and are of special value for analyzing movement and correcting form in such sports as diving, golf, tennis, and track.

make real rapid action sequences special equipment is necessary. Among those cameras especially made or adapted for this purpose are: the Foton, the Leica with Leica Motor, the Magic Eye, the Robot, and a special adaptation of the K-25 aerial camera. These pieces of equipment vary considerably as to size, weight, ease of handling, size of negative, and number of frames per second.

The smallest camera is the tiny Robot, not much bigger than the palm of your hand. It uses standard 35-mm film on which it takes a 1 x 1 square picture. The big winding knob on top of the camera builds enough tension in the powerful spring for 24 exposures (except when shutter is at 1/500, then 10-15 exposures) which are made manually by depressing the release button as fast as your finger can operate it. Lenses are interchangeable, giving a variety of focal lengths and apertures, and the shutter speeds range from ½ to 1/500 sec. This is the only one of the cameras listed which is not designed to make a series of exposures automatically.

Next in size comes the new Bell &



Howell Foton. This camera takes a full 35-mm frame (1x1½) and is spring driven for about 18 evenly spaced frames per winding. The Foton shoots six frames per second which is good spacing for most sports and other fast moving subjects. So far, two lenses are available: a 2-inch T 2.2 and a 4-inch T 2.5, with a wide-angle promised for the future. Both lenses are made by Taylor Hobson Cooke and are coated. The shutter speeds go from a full second to 1/1000. The camera can also be operated manually, giving an exposure each time the release button is pushed instead of the automatic 6-a-second.

The standard Leica has an accessory called the Leica Motor which is quite compact. It snaps on to the bottom of the camera and increases the height about 1¼ inches without affecting other dimensions. This also is operated by a hand-wound spring, shoots about two frames a second, and handles 18 exposures before rewinding. The Leica has speeds from 1 second to 1/1000 and accepts lenses in a great variety of focal lengths.

About 18 years ago International News Pictures developed the Magic Eye Camera which has been used since by many news photographers. It is basically a 35-mm De Vrie motion picture camera with a special housing to accept large lenses and a souped-up shutter. Negative size (*Continued on page* 118)

Fast lenses are especially important for sequence work. Flash can't be used, so the photographer must employ natural lighting, as here, or set up floodlamps.

Still Life

PHOTOGRAPHS BY

ANDRE DE DIENES

The human figure seldom is employed as an element in still life composition, but Andre de Dienes has achieved a graceful blending of the two types of subject matter in these pictures. The classical lines of the nude figure are in harmony with the simple still life elements, and natural overhead illumination from a studio skylight maintains the unaffectedness of the setting. The pictures were made with a 4x5 Graflex D camera with 18 cm f/4.5 Zeiss Tessar lens. His exposure, under the pleasantly diffused light from the sky, was 1 second at f/11 for all the series.—▶

Glamour can be added to portraits with backlighting. To highlight this classic profile, Fishback used a spot high behind the model, and filled in with a flood positioned next to the camera.

Backlighting

By GLEN FISHBACK

Illustrations by the Author

HAVE you ever stopped to analyze why some pictures catch and hold your eye more than others? More frequently than you realize, it's because of a simple device known as backlighting. In fact, some pictures are so dependent on this lighting approach that to try to do without it would be the same as leaving the salt out of your oatmeal.

And the thing that might surprise you is the many ways backlighting can be used. You are so accustomed to seeing it in portraiture that you may be taking it for granted. However, many is the routine portrait that has been given added sparkle by a dash of light from in back. Used in this manner, the backlight is strictly an auxiliary accent light and should not be allowed to interfere with the pattern set up by your key lights.

The usefulness of backlighting lies in its ability to augment your main lighting without conflicting with it. A common fault of many photographs is that the backlight is allowed to spill on areas that would be better off without it. Light filtering through the hair and onto a shadow, overhighlighting a spot on the nose, too hot an ear, and excess light on the shoulders are typical backlighting errors. You must train your-

Ballet dancer's lovely figure is outlined by a battery of nine speedlight units. Although backlighting normally is used as an auxiliary accent, here it's a major factor in the picture's appeal.

The sun's powerful rays furnish the backlighting for this shot of a girl watching her escort shoot fish with a bow and arrow. Foil reflectors bounce light to bring detail into the shadows.

CAN PEP UP YOUR PICTURES

With the light source behind the subject, your photographs will take on added snap. The author tells how you can master this important technique

self to be alert to everything your backlight is doing. Since this is hard to do with all the front lights turned on, you might find it helpful to flick the backlight on and off while viewing the subject from camera position or to turn all the lights off except the backlight. This will give you an accurate idea of what your light is really doing, and after a few of these tests you'll be able to position your backlight with assurance that it is doing exactly what you want it to do. In keeping with the previous thought that the backlight is an auxiliary source of illumination, you usually should subordinate it to your main lights. There are times when it will be used to dominate the picture, but be sure that this is by choice and not by accident.

It is simple enough to see whether you are achieving a harmonious lighting relationship. Either look at your subject with eyes squinted or check on the groundglass with the lens stopped down. If the

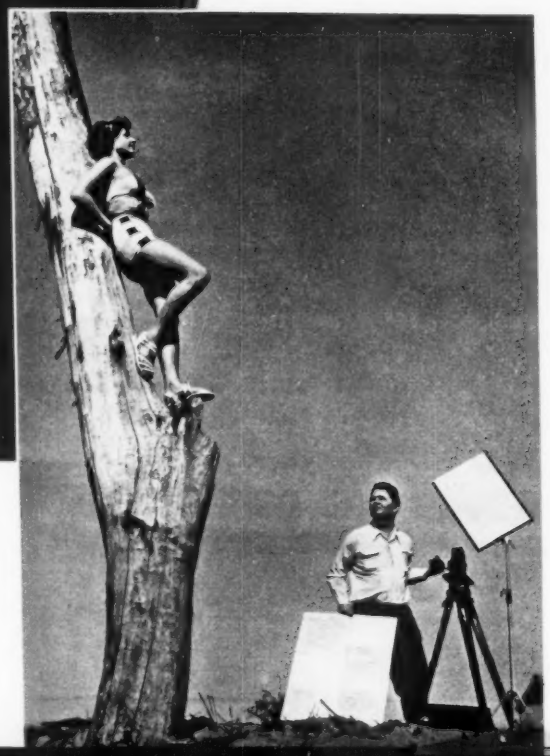
Shadows augment the figures in this backlighted street scene. Where no fill-in is possible, use long-scale film and soft-working developer.

Color shots, like black-and-white, take on a refreshing sparkle when the backlighting technique is used. The author simplified his calculations for this appealing photograph of attractive Sherry Durkee wading in a quiet stream by selecting a camera distance and exposure based on previous experience. →

backlight is too dominant or too weak, you can correct the situation by pulling the light farther from or bringing it in closer to your subject. Usually it is easier to take an exposure meter reading with the backlight turned off. This light has no bearing on the reading anyway, and there is danger of getting a false, high reading if its rays strike your photocell directly.

Spotlights make good backlights because of the control that can be exercised in their placement and the size of area they cover. Also, you will find that even a very small spot will be adequate when properly used, in spite of the fact that your other lights may be of high wattage.

If you don't own a spotlight, don't be discouraged because you usually can make a small flood do every- (*Continued on page* 124)



Perched high in a tree, the eye-catching model in the low-angle shot, above, was photographed against the light on a cloudless, sunny day. To keep the figure of his subject from becoming a silhouette, Fishback (shown at work, right) used homemade paper and tinfoil reflectors to throw light into the shadow areas.

Youngsters are excellent subjects for story-telling pictures. You can get better results by choosing . . .

Props

WITH A PURPOSE

SIT a little girl in a chair, tell her to hold still while you take her picture, then press the shutter release—and what do you have? You probably have a reasonably accurate likeness of the Junior Miss, but the odds are about a thousand to one against your getting a picture that tells a story, creates a mood, teems with human interest, stimulates the imagination, or causes the viewer to look twice.

Now, place the same child in a setting that is familiar to her, give her a doll she can love, a bubble pipe she can blow, a toy piano she can play, or a glass of orange juice she can sip . . . and you have yourself the makings of a minor photographic masterpiece. Just give your little subject, whether it is a boy or a girl, enough time to become absorbed in himself and in the appropriate playthings you have furnished and then shoot. Children are natural actors when their imaginations are given full sway, but it is up to you, the photographer, to dispel their initial inherent shyness by providing them with proper props for posing poise.

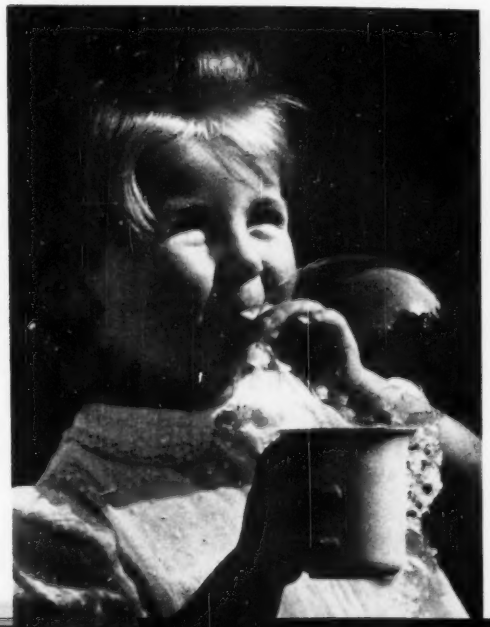
If you place such purposeful props at your young subject's disposal, you have made your job much easier—all you have to do is wait for the opportune moment when the expression is right and, *click*, you have another potentially good picture.

The value of props as adjuncts to good pictures is graphically illustrated by the photographs on these two pages. They say, in effect, choose *props with a purpose.*—▶

Young Mother, by Samuel Wu of North Hollywood, Calif., embodies the happiness of all normal girls playing with dolls. The prop was largely responsible for the mood.

←
Susie's fascinatingly piquant expression and charming ease came with the glass of orange juice—a simple, purposeful prop that helped insure success for this bewitching color photograph by John Randolph.

Pleasure, by Rudolf Jarai of Budapest, Hungary, radiates spontaneity because the child is doing something she enjoys.



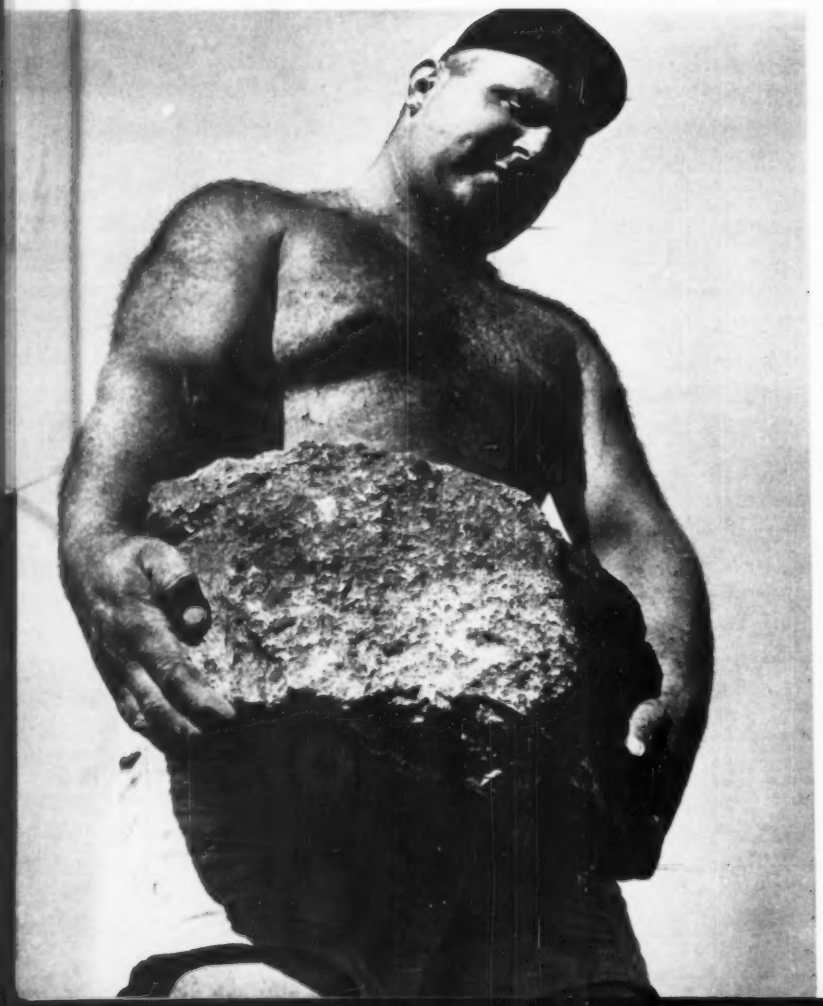
THE WORLD AT *Work*

A PICTORIAL FEATURE

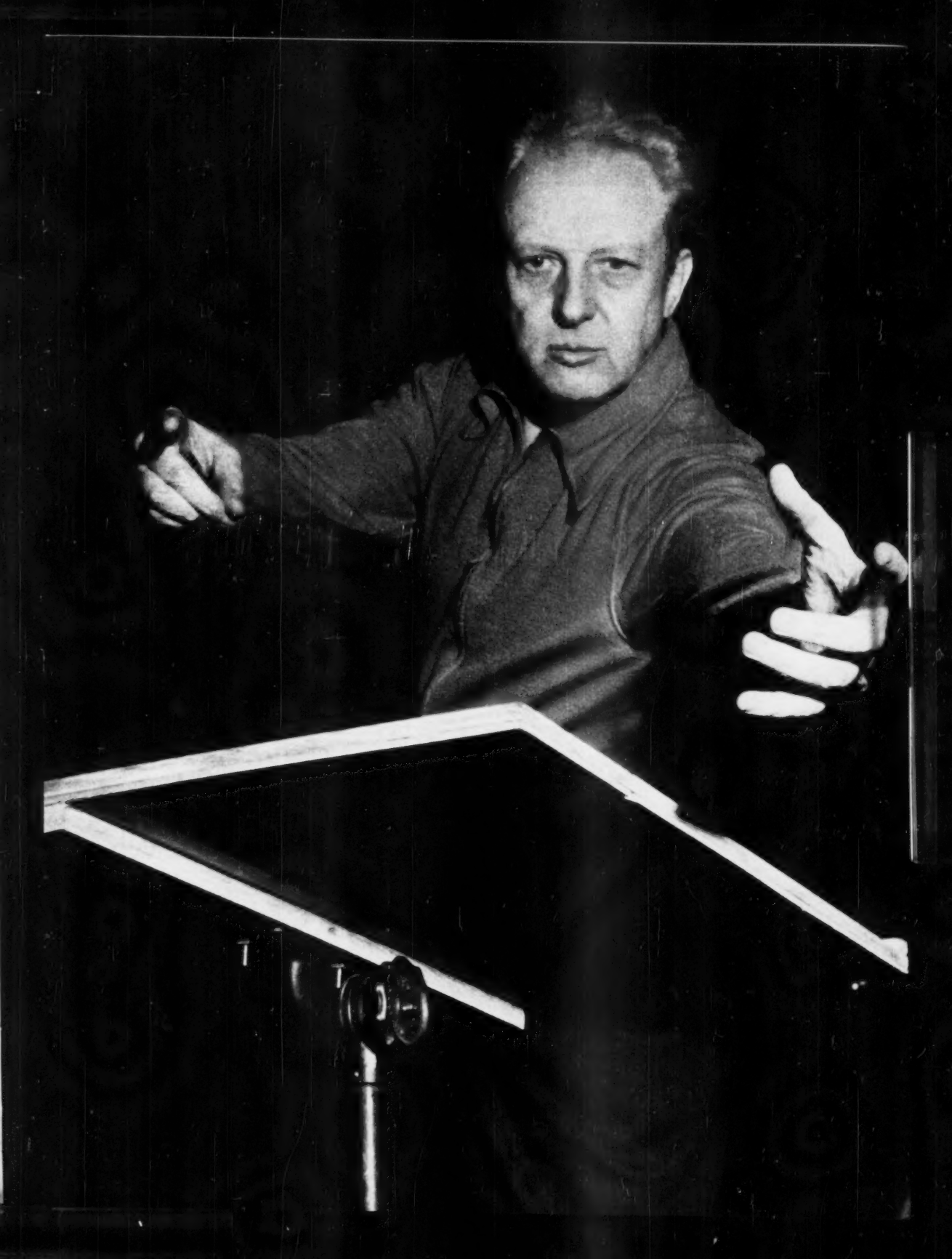
Other people's jobs are always interesting, and that's why men and women at work make excellent subjects for photographs having broad appeal. The accompanying shots by Stanley G. Maggs and Angela Calomiris are packed with human interest and novelty—characteristics that always spell picture success. For technical data on these and other illustrations in this feature, see "Notes on the Picture Section."

STRONGMAN

STANLEY G. MAGGS



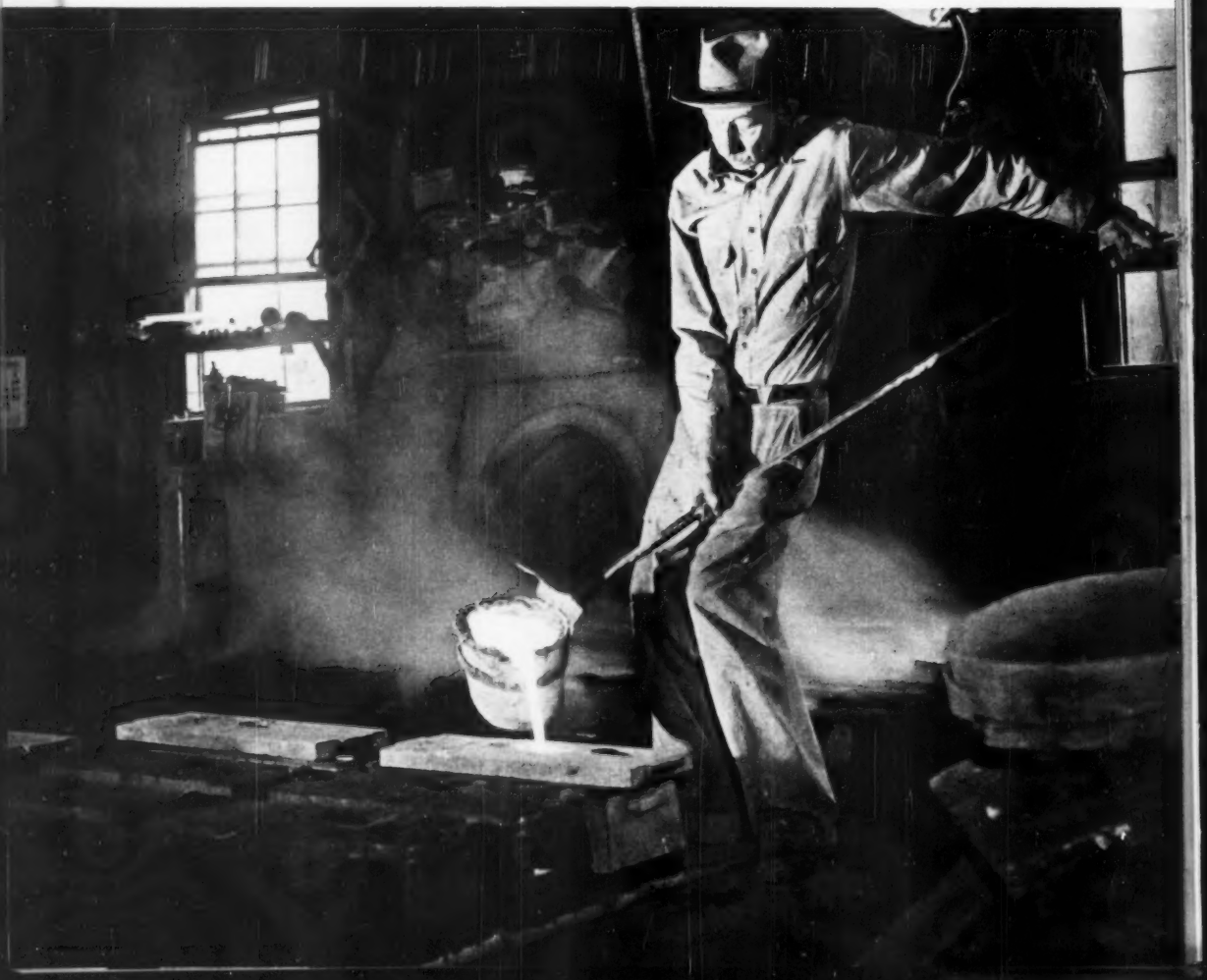
REHEARSAL
ANGELA CALOMIRIS

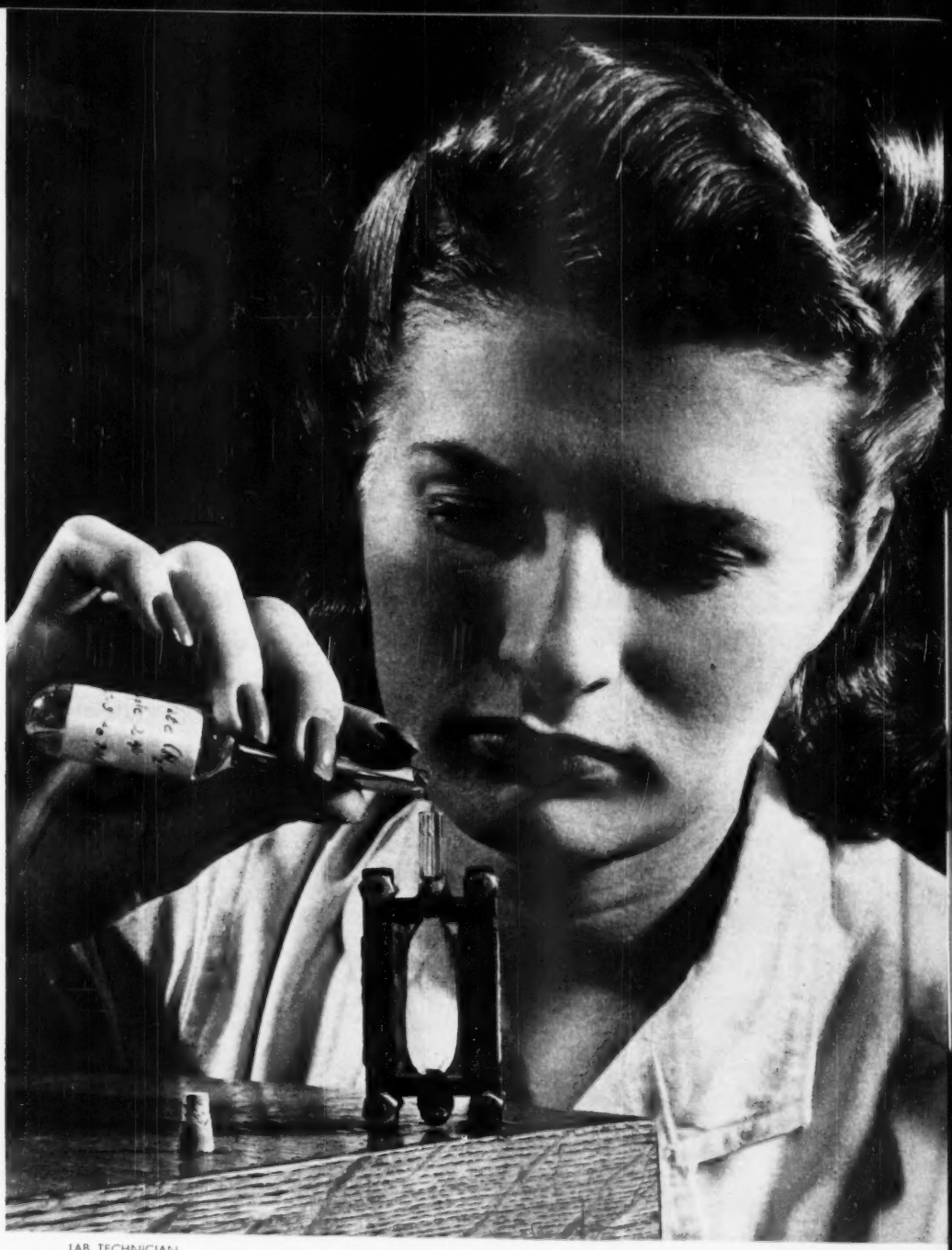


THE SAME MANUAL OPERATION is often applied to vastly different tasks. The worker in Joe Parrott's foundry shot pours molten metal in a casting mold, while the technician in Harold Corsini's picture follows a similar procedure as she fills a glass container with acid.

MOLTEN METAL

JOE PARROTT





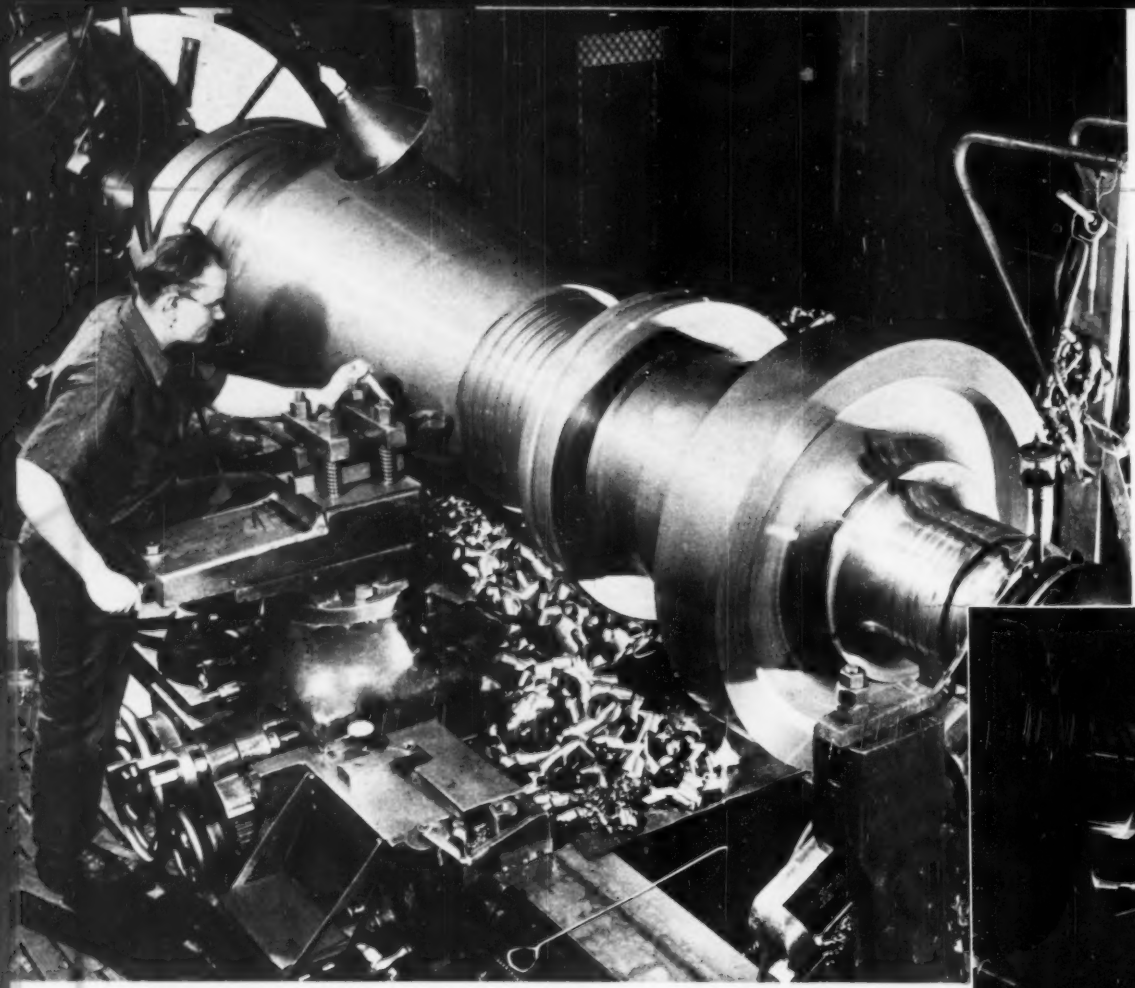
LAB TECHNICIAN

HAROLD CORSINI

THREE JOKERS J. SAM JOHNSON

ENTERTAINERS provide alert cameramen with ideal material for making fascinating work pictures. While motoring near Los Angeles, J. Sam Johnson spotted and snapped a stilt-walking clown cutting up with a couple of amused youngsters. John Dominis was visiting New York's Carnegie Hall when he found a dancer practicing a ballet routine.

ARABESQUE
JOHN DOMINIS



MAN OVER MACHINE ELMER STAAB

PRECISION MACHINERY being manned by highly-skilled workers offers cameramen unique picture possibilities. Elmer Staab of the *Milwaukee Journal* focused his lens on a lathe operator fashioning a giant turbine, while Philip Fein of San Francisco recorded a scientist conducting an experiment with an intricate fluid analyser.

RESEARCH EXPERT

PHILIP FEIN

MANNEQUIN TESTER

JOHN DOMINIS

MODELS, animate or inanimate, are always good subjects for eye-catching shots. John Dominis of New York found an unusual occupational picture when he spotted a busy laboratory technician running two mannequin heads through a temperature test. An attractive model working before the cameras of two photographers became the center of interest in the striking picture by Harvey Croze of Bloomfield Hills, Mich.

STUDIO STUDY
HARVEY CROZE

WIPING THE LIGHT JOHN DOMINIS

PATTERNS often add interest to pictures of people at work. By shooting from a low camera angle John Dominis was able to emphasize the terraced surfaces of the fresnel lens in his shot of a lighthouse attendant. An equally striking effect was achieved in the portrait of an intent musician when Harry Ittner of Cleveland used the strings of a harp to introduce an intriguing design in his fine picture.

THE HARPIST
HARRY ITTNER

FRENCH FAIR

ROGER COSTER

PAIRING UP PICTURES that strike a comparison between different jobs in the same general field will add interest to your camera work. The accompanying illustrations portray scenes in the lives of two graphic arts workers. The humorous backdrops which surround the tintype photographer in Roger Coster's Paris shot are in marked contrast to the artistic setting in Philip H. Hug's study of a painter.

INSPECTION
PHILIP H. HUG

An Acapulco beach provided the author with an action close-up (below) of a boy at play in the surf. But on studying the site, he found a more satisfying viewpoint which enabled him to frame the same scene, left.

PRE-EXPOSURE

Think out your shots before you click the shutter. You'll be amazed to see how fast your camera work will improve

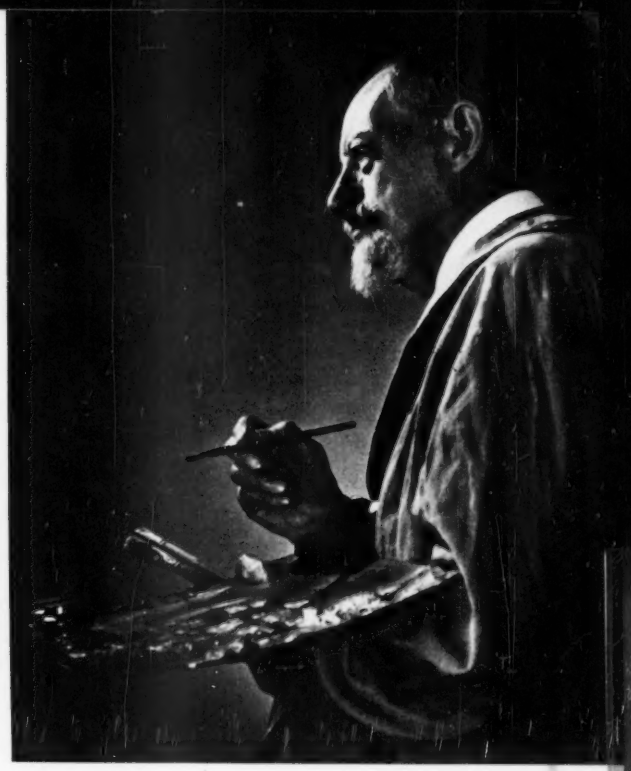
By BERNARD G. SILBERSTEIN, APSA

Illustrations by the Author

IMAGINE THE FUN of coming back from every photographic trip with at least half a dozen promising negatives to work on! It's an optimistic goal, but it can be attained by the photographer who supplements his enthusiasm with some measure of strategic planning.

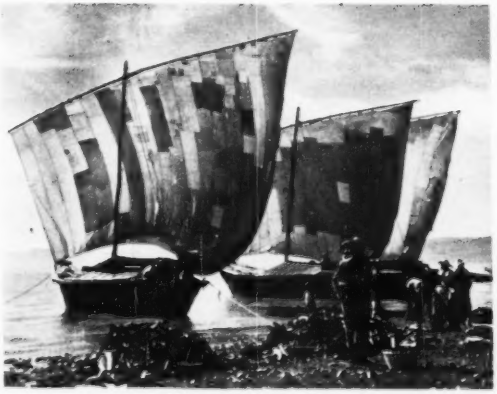
Most amateurs start on their trips with the conviction that there's another prize-winning picture just around the corner. And surprising as it may seem, there usually is! But seldom are these pictorial opportunities obvious enough for the average camera fan. A photographer's pursuit of a picture is a strange phenomenon to the uninitiated. What other hobby involves climbing fences and trees, scaling precipices, jumping ravines, and seeking pictures by other equally arduous methods! Pictorial enthusiasm and eternal hope are the source of energy for this, but unfortunately the rewards seldom are commensurate with all the worn shoe leather and torn clothing which are the results of these photographic quests.

With so much effort expended in seeking pictures, plus the time, film, paper, and chemicals used in discovering whether the exposures have been well-directed, it would be helpful to spend a small amount of energy in planning pictures before they are taken in order to increase the probability of creating negatives worth printing. There is no doubt that enthusiasm and patience are basic qualities which every amateur should possess, but the missing link for most photographers is an elusive quality—the ability to recognize a picture when confronted with the promising material. It can be acquired through application and study because it is partly the process of applying rules of composition to the subject matter. Other ingredients in the approach to a successful picture are originality and imagination, and they likewise can be developed by the average photographer if he does not already possess them. (*Continued on page* 112)



How to portray the painter-etcher, Ashbrook, was a problem faced by Silberstein. By visualizing how the portrait would be used, he selected the implied-action shot, ight, feeling that it is better than the distracting background of the subject's art, shown above.

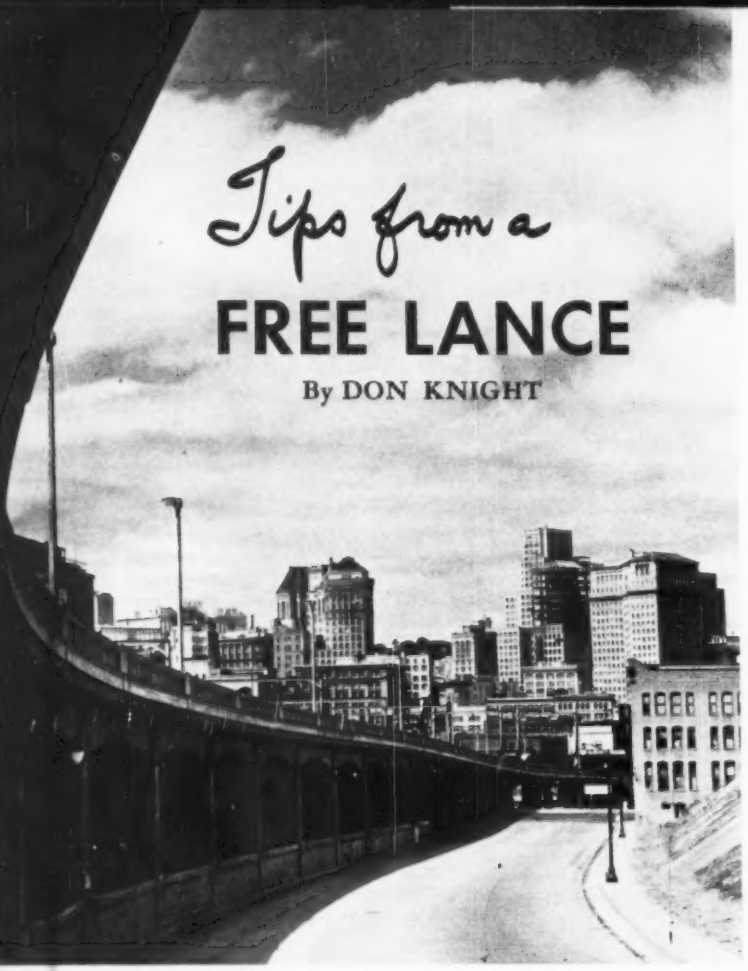
PLANNING – for better pictures



Mexican fishing boats were among the subjects the author wanted to shoot while at Lake Chapala. He planned beforehand on a picture showing a single ship sailing on the calm water, right, but he had to wait patiently for one of the quaint boats above to weigh anchor.

Tips from a FREE LANCE

By DON KNIGHT



City skylines are favorite subjects but too often are shot in a stereotyped style. Such pictures are quickly accepted by editors, however, if they reveal an original approach.

Do you want to cash in on your hobby? Here's some sound advice to get you started on the right foot

Illustrations by the author unless otherwise credited

THERE have been many articles written in the past glorifying the remunerations to be gained from free lancing by the average camera fan, either on a part-time basis or as a full-time profession. Few, however, have told the whole story. There is little encouragement for the many would-be free lancers who fail to sell their first offerings or even their first six months' offerings. The successful free-lance photographer seems to forget the disappointment of his first rejection slips—the neophyte's feeling of frustration when some busy editor returns his honest efforts with not so much as a polite "No, thank you." It is to the amateurs who are thinking of free lancing, then, that this article is written.

Three years ago I purchased my first camera, a simple box with which to take a few occasional snapshots. By the end of the week I was completely fascinated by the hobby, and replaced my box camera with an inexpensive, second-hand folding-type camera which had a few more refinements. In the interim, I had begun doing my own developing and printing. In the course of my frequent visits to the neighborhood camera store for information and advice from a veteran photographer, I happened to read an article on free lancing, written by one of the country's foremost photographers. This was the turning point toward my life's career in photography.

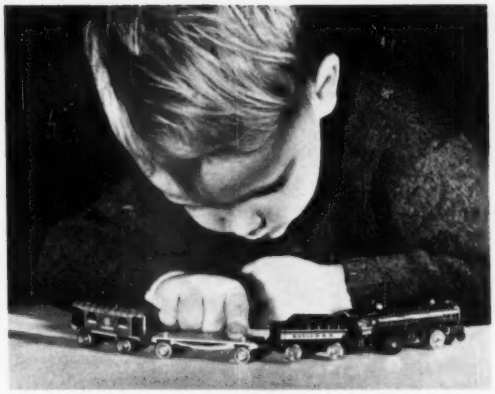
The first six months were all but devastatingly fruitless. All my efforts seemed to be in vain. Nobody wanted my work. Finally, I made my first sale—$4—for two prints purchased at $1 apiece and two others lost (for which the publisher was gracious enough to pay me the full sale price). This first meager sale not only regenerated my ambition and determination, but also proved to be the opening wedge to my future success in free lancing.

Finding your first client

Your first sale, too, will prove your own ability to your toughest client—yourself! For after very many rejections, you begin to doubt it. Consequently, your first acceptance, no matter how meager financially, will be your most important sale.

The bigger markets, such as the large national magazines, are practically closed to the novice until he becomes known. So don't waste your postage contacting them until you have proved yourself in the lesser known, but equally profitable periodicals, such as interdenominational publications, house organs, local newspapers, rotogravure sections, business and trade publications, local shopping guides and school papers. A trip to your local library will help you to get started, as most libraries carry a fairly large assortment of the lesser known periodicals that fall in the above categories. Study these publications for the type of material they use, then contact either the editor or art director of the publication you select, by mail or phone. Never contact them in person, as both are usually very busy. Inquire if they would be interested in perusing your work on approval, without obligation, and subject to their customary rates. Al-

Scenic views that can arouse nostalgia in viewers have a higher sales value than shots of well-known resorts. This photo by Gene Kibbe sold many times before its outright purchase by a film maker.



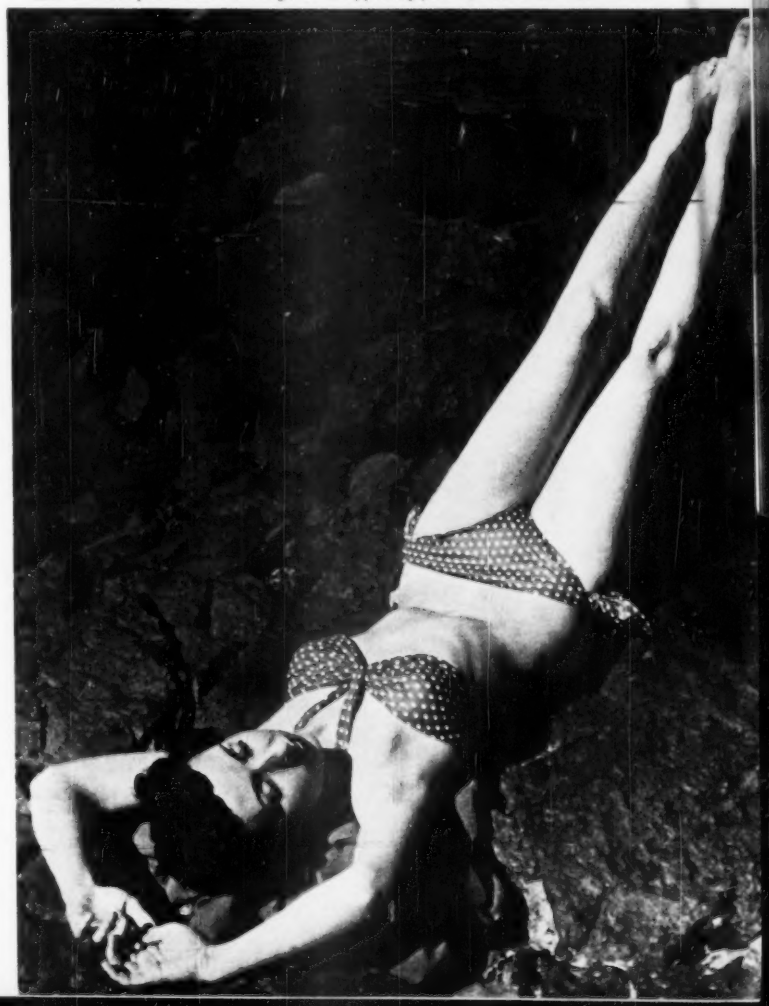
Children at play present the free lancer with top-rate material for appealing human-interest pictures. Dick Goddard's photo of a boy with his train sells continually to periodicals and ad firms.

ways extend the initiative of naming the sale price to your client. He will pay what he feels your material is worth to him in view of the manner in which he intends to use it—illustrations for a cover, editorially, or for advertising. This applies to all sales with the exception of those wherein you are requested to name your price. This point will be dealt with later.

Captioning prints

Glossy 8x10 pictures are preferred, but 5x7 prints are acceptable in some cases. To the back of each print paste a typewritten caption giving full information concerning the picture as well as your name and address. In addition, you may add a file number to facilitate handling. Adhesive stickers or other plain gummed labels are convenient for this purpose, and I have found them superior to dry mounting tissue, rubber cement, or double-faced cellulose tape. There is much controversy over what constitutes a good caption. Most free-lance photographers advocate a short paragraph answering the question: "Where, What, and When." However, many of my own sales were based on the aptness of my titles, which indicated immediately a possible use for a given print. In many sales the comprehensiveness of the captions, giving such additional information as accessibility and popularity rather than just a name, has helped

Cheesecake pictures that show artistic handling rank among the top in photographs that sell. This lovely sunbather was caught in an appealing pose by free lancer Naomi Snow.



Wayside Shrine of St. Francis in San Francisco, shot after dark by Knight. The picture has a ready market among travel, tourist, and like publications; he has sold 24 prints so far!

Farm scenes, both the pictorial type and those showing rural activities, are sure bets for agricultural magazines and house organs. If your picture shows farm equipment in operation be sure to contact the manufacturer.

Seasonal pictures with a human-interest approach or an inspirational slant have proved to be favorites among the interdenominational publications. Don Knight has sold 27 stock prints of this fine photograph in the past 30 months.

clinch the sale. In most cases your print will be used with a short title, perhaps yours or one the editor feels is more appropriate. It might be used without a title. However, many editors have commented favorably on my captions and I feel that it is far better to give more than enough information. Submit detailed captions. They may decide a sale in your favor, too.

How to submit pictures

Prints should be enclosed between two corrugated boards, with opposite grain, to lessen the chance of damage. The boards must be slightly larger than the print to be enclosed, and should be held securely together by rubber bands or cellulose tape. Enclose an invoice in duplicate with your prints plus a notation to please return unpurchased material within 15 days. It has been my experience that pictures will receive better care by a client if he is asked to return them in a specified time. When you fail to do this your material is very apt to be pigeon-holed for future consideration, which invariably leads to greater damage to your prints, and no appreciable amount of increase in sales. Some clients will request an extension of your approval time, which is quite satisfactory, but for the average market your prints will either be sold on first viewing or not at all! If your selections are limited, 20 to 100 prints, mail them first class, and provide your prospective client with a self-addressed

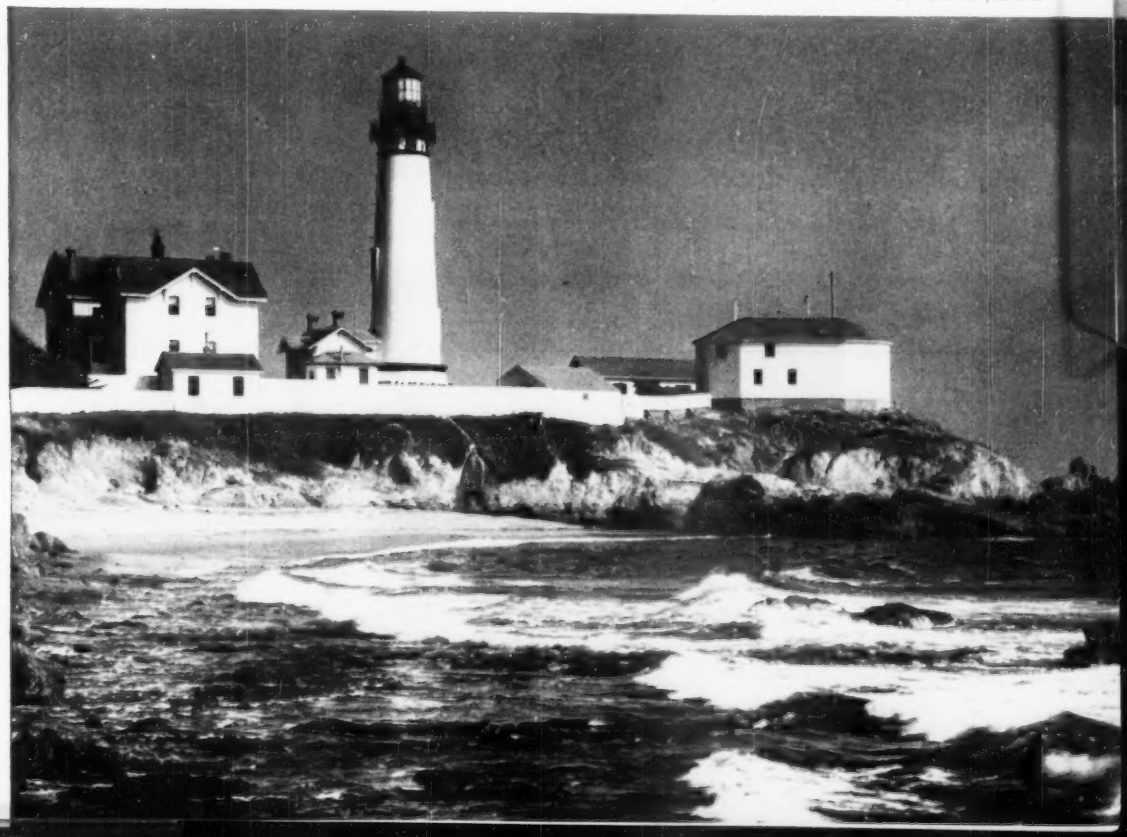
The Secret, title of Dick Goddard's shot, was used recently by one of the top lens manufacturers in its advertising. Goddard got his winner by combining human interest with a story-telling pose.

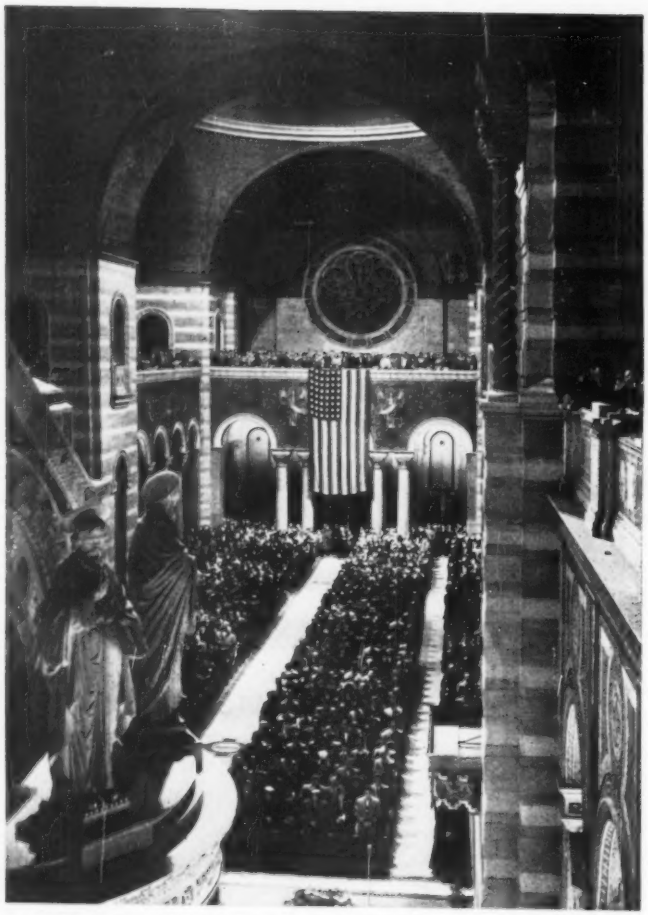
and stamped envelope for the first-class return of your material. First class has a tendency to impress the prospect, and your material is less subject to damage in transit. In the case of bulky shipments, wrap the packages securely and send them by rail or air express. Always include return postage or express charges unless notified by your client that it is not necessary to do so.

Where to find additional markets

Besides culling through the lesser-known publications found in your local library, be sure to single out the store in your town (and just about every large city has one) that handles a variety of trade publications and other periodicals that do not come under the general-reading group. By browsing through these magazines you can become acquainted with the types of photographs they use. Do not pass up the ads in these magazines. Those advertisers who continually utilize photographs in their layouts can become good customers if you excel at the type of shots they use. Your local camera shop or book store can supply or obtain for you the various market guides as well as directories of newspapers and periodicals. Such books will suggest many new publications as potential buyers of pictures. These organizations should be contacted in (*Continued on page* 127)

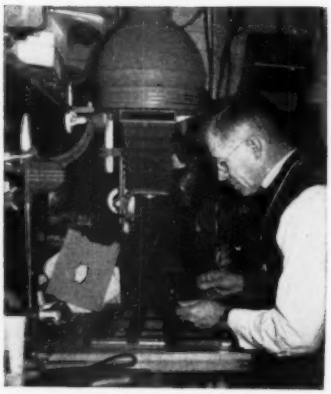
Author's shot of Pigeon Point Lighthouse, an often-photographed California subject, has an outstanding record of sales. It is the type of picture wanted by calendar makers, industrial and other journals.





Midnight Mass on Christmas Eve in St. Louis Cathedral, St. Louis, Mo. This excellent interior study by the Rev. Joseph Anler was used in the Cathedral brochure he got out.

Church activities should be photographed. Here is Father Anler with the girls' parochial softball team he coached. Such pictures increase interest among the parishioners.



Prints and movies of parish events are made by the Rev. James Widdifield, an Episcopal priest in Detroit, Mich.

Take

BY WHIT HILLYER

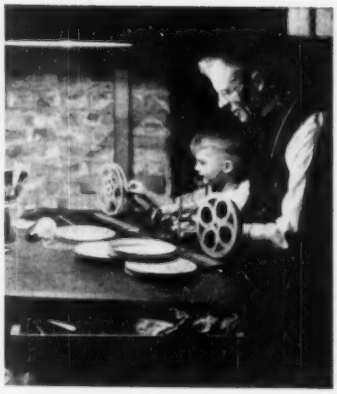
BY TAKING pictures of various religious activities, you can make a valuable contribution to the community, and have a good time doing it. Whatever your religious persuasion, your pastor, rabbi, or priest will welcome all the photographic assistance you can give him.

With visual aids and effective public relations well established in the public consciousness, religious groups everywhere are making increased and effective use of these excellent informational media. The applications are national and local alike; and practically every religious group and denomination—in the United States, at least—is finding that photography is an unbeatable means of getting and increasing public interest in the work and doctrine being stressed.

That's where you and your camera come in. The pictures you take will be useful in many ways. Consider the following, just as a starter: *Documentary* (historical coverage, old buildings and progress on new ones, portraits of the clergy and staff from year to year); *church events* (weddings, baptisms, confirmations, dinners, outings); *church projects* (religious education, fund-raising drives, choir practice and personnel, church school activities, clergy routine, Boy and Girl Scout troops, welfare work).

Baptismal party views Mr. Widdifield's pictures of couples married, children baptized and confirmed by him during year.

Photographic greeting cards are made by camera-conscious padre for Sunday School tots at St. Paul's Memorial Church.



Grandson watches parson edit movies of church picnic. Detroit priest has shot stills and movies of parish since 1928.

Your Camera to Church

Whatever your faith, you can aid the cause greatly by taking pictures of its people, activities, and the buildings that house them

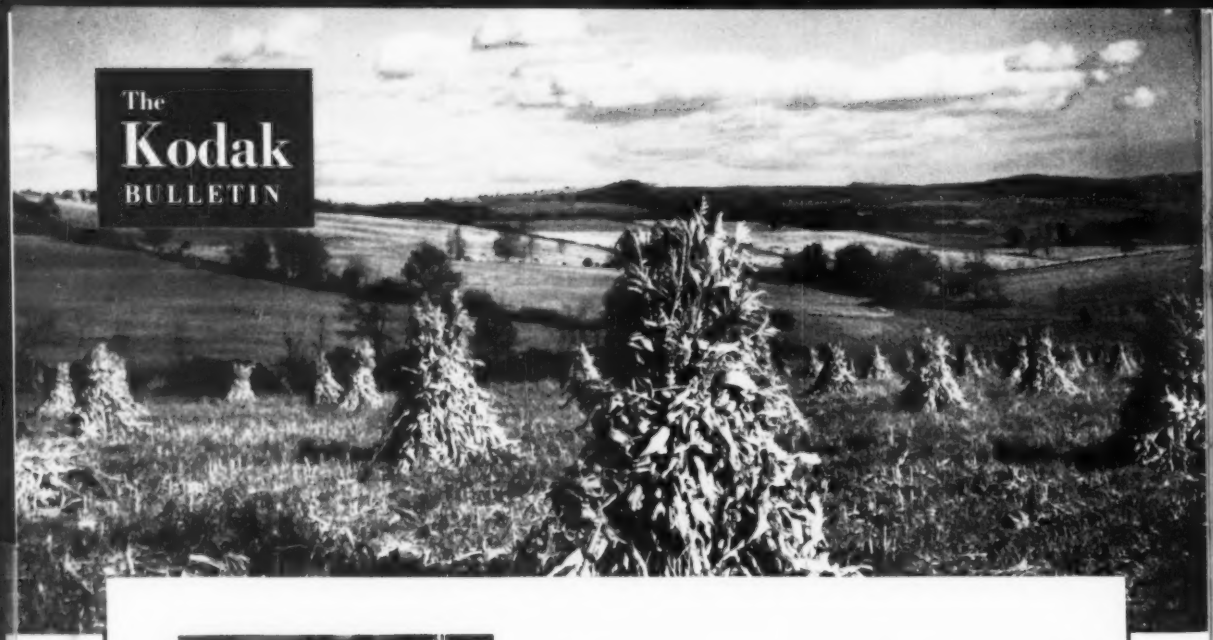
Where the denomination places emphasis on liturgy, a very informative picture series can be made to show the meaning and symbolism of ceremonial, vestments, church architecture, and so on.

But let's take a look right now at what actually has been accomplished photographically by a couple of zealous churchmen. As it happens, both are clergymen in their respective denominations—but most, if not all, of their excellent pictorial coverage could be handled as well by interested and equally expert laymen.

The first case in point is that of the Rev. Joseph H. Anler, a Roman Catholic priest who is on the staff of St. Louis Cathedral, St. Louis, Mo. An amateur photographer for many years, Father Anler finally put his hobby to work upon his return from duty as an Army chaplain in the Pacific area. He was confronted with the task of putting together a new illustrated brochure describing the beauties and the history of the Cathedral, and in addition to writing and editing most of the copy he illustrated the 72-page booklet with his own excellent photographs. In tackling the photographic assignments he had given himself, Father Anler ran into some tough technical problems which had to be licked. For example, it was quite difficult to get good lighting and rendition of detail in pictures of the two mosaic-decorated arches at the entrances to the transepts. After some experimentation, Father Anler got excellent negatives by setting up his camera opposite an arch (about 125

(*Continued on page* 120)

Picture of baptized infant with parents and godparents is taken following ceremony. Pastor sends prints to family, emphasizing importance of godparents in child's life.



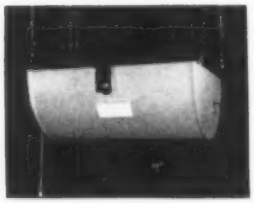
HARVEST TIME!

YOU'VE been making pictures all summer. Vacation pictures . . . pictures you've scheduled for certain kinds of light and foliage . . . pictures of travel . . . of places and projects and people.

And, like as not, you have a bushel of negatives that haven't been printed yet or transparencies that have yet to be screened. You're saving them for the official opening of the Indoor Season.

Wait no longer. The Season's open. Fact is, of course, it never closed, but we all tend to be creatures of habit.) Now's the time to fresh up your darkroom, to bring your equipment up to date, to get what you need to make those negatives and transparencies of yours really sing. Your Kodak dealer will show you more . . . and more completely . . . than can be shown here. But check through these items; they'll give point to your shopping . . . save you time and money.

Eastman Kodak Company, Rochester 4, N. Y.

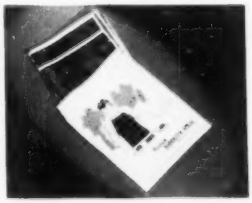


Safelights

How long since you've checked your safelights? Right now would be a good time to put in that setup you've been promising yourself . . . the one featuring a big, indirect-type Kodak Utility Safelight, Series C. With chains for ceiling suspension, $13.42; with wall bracket, it's priced at $15.27.

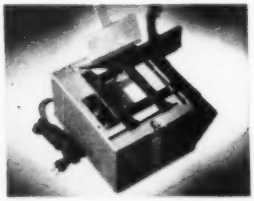
Chemicals

Kodak packaged chemicals, from packettes up to as large as you can use, provide you with tailor-made processing for every photographic requirement — color work included. In monochrome, the trend is to Kodak Microdol Developer for negatives; Kodak Dektol or Selectol Developer for prints.



Aprons, and such

Hypo, among other darkroom solutions, is definitely tough on clothes. It's good sense, therefore, to use an apron — a good, pliant plastic apron such as the Kodak Darkroom Apron. Medium size, $2.25; large, $3.00. And, to protect your hands, use Kodak Stirring Paddles; they're "necessities"; 35 cents each.



Printers

If you're as fussy about your contact prints as you are about enlargements, you're probably a good photographer. And you'll have a good printer — the Kodak All-Metal Printer, Model 3, for example. It serves all negatives, from miniature up to 4x5½, and has all necessary adjustments. Price, $22.50.

The Kodak Flurolite Enlarger

Viewer

Ever see your transparencies on a Kodaslide Table Viewer? It's a most satisfying experience. Not intended to serve large audiences, the Table Viewer is excellent, nonetheless, for showings to small—and critical—groups. It's projector, screen, and slide changer, all in one. The price is $95.

Here's the first really big development in enlarger design in many years. It is not merely that the Flurolite has a new kind of light source—cold-light fluorescent in a ring, integrated with a new reflector design. It is, rather, the fact that it is the sum of a whole bevy of features. The new light source gives unprecedentedly even illumination, with the brilliance and speed—but neither the expense nor the complications—of a condenser system. The light is instant-on, instant-off . . . the negative carrier tilts and rotates for control of distortion . . . the controls for magnification and focus can conveniently be handled simultaneously . . . the superstructure combines, as desired, velvet-smooth action and extreme stability . . . and in the base is a big (17" wide, 21¼" deep, and 5" high) lighttight paper cabinet.

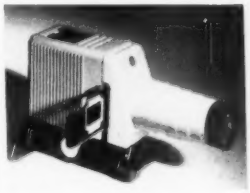
Without lens, the Kodak Flurolite Enlarger is priced at $112.50. Any of the Kodak Ektar or Ektanon Enlarging Lenses (ranging in price from $22.50 to $56.00) may be used with the serene certainty that the basic design of the Flurolite will give it opportunity to realize its full potential utility.

Timer

The Kodak Electric Time Control gives you precision of exposure, time after time after time—in both contact and projection printing. For color work, such a device is necessary. The Kodak Electric Time Control connects to your printer or enlarger, and measures the seconds, as set. Price, $13.50.

Projection Papers

With three great basic kinds of Kodak-made enlarging papers—Kodabromide, Kodak Platino, and Kodak Opal—each in a variety of surfaces and tints, the discriminating worker has material fully capable of realizing the utmost from any given negative. And all three respond to appropriate toners.



Projectors

Good transparencies deserve good presentation; with a Kodaslide Projector all's well. For most showings the Kodaslide Projector, 2A, with its f/3.5 Lumenized 5-inch lens, is the right answer. Price, $49.50. The Kodaslide Projector, Model 1A, also with Lumenized optics, is reasonably priced at $29.50.

The Master Model

For large-audience presentation of your slides—at service club meetings, lodges, churches, etc.—there's nothing like the Kodaslide Projector, Master Model. Use a 1000-watt lamp and fill a really big screen. Choice of five Kodak Projection Ektar or Ektanon Lenses. Price, dependent on lens, $150 and up.

For Your Slides

Transparencies rate orderly safe-keeping, too. A Kodaslide File Box offers a safe, convenient haven for 150 slides, and costs only $1.15. For convenience in grouping, there's the Kodaslide Compartment File (illustrated), affording 12-group arrangement of slides, 160 to 240, depending on mount. Price, $3.75.

Projection Print Scale

Don't waste a lot of perfectly good paper figuring out the right exposure for an enlargement. The Kodak Projection Print Scale gives you the answer in one easy test. It's a sound investment at $1.34 . . . which is what it costs. Add it to your kit of practical enlarging accessories today.

Very Neat

Of all your photographic possessions, the most valuable are your negatives. Do you keep them safely and in order? . . . Kodak Negative Files—well-bound books of transparent, numbered envelopes—are available for miniature negatives as well as for others ranging up to 5x7. Priced from $2.25 to $3.25.

Footswitch

For convenience in exposure control, there's nothing like a footswitch. The Kodak Utility Footswitch is real value at $10.00.

Prices include Federal Tax where applicable

Kodak
TRADE MARK

The Kodak Cine Ektar Lenses

. . . and where they are made

HERE are seven products of the large and modern Kodak plant you see above. The lenses are Kodak Cine Ektar Lenses—in standard, wide-angle, and telephoto focal lengths. The plant is the Kodak Hawk-Eye Works at Rochester, N. Y.

Hawk-Eye's chief role in photography is the development and production of lenses—standard and accessory lenses for amateur still and movie cameras, for professional use, and for scientific and industrial applications . . . precision optical systems for use in every field served by photography.

It was in these buildings that rare-element glass was perfected—hailed as the most important advance in optical glass in five decades. And it was here that Kodak pioneered in commercial lens coating and developed the process called *Lumenizing*. Together, these developments have assisted greatly in Kodak's production of large-aperture lenses that effect a maximum transmission of color-correct, image-forming light . . . and that make superb pictures throughout their full aperture range.

Little wonder that from Hawk-Eye—with its background of teamwork in optical research, development, and manufacture—have come motion-picture lenses of unsurpassed excellence. Lenses that meet the most critical standards for color rendition, contrast, and edge-to-edge sharpness. Lenses of such superlative quality in every characteristic that they have earned the name *Ektar*—Kodak's highest optical designation.

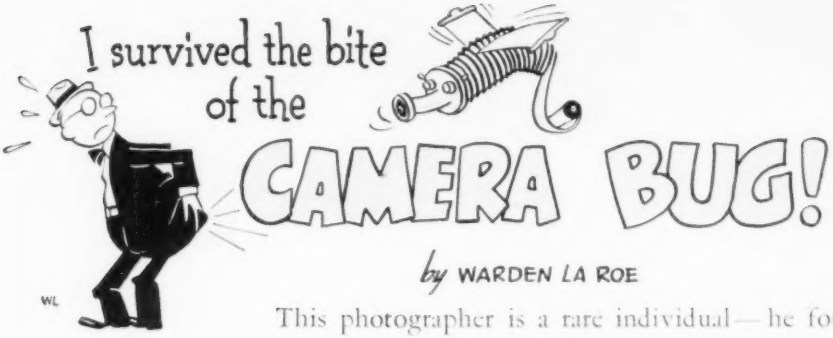
And little wonder that those who aim at excellence in motion pictures should choose Kodak Cine Ektar Lenses—*whatever* camera they may use. For in movies, as in all fields of photography, Ektar means absolute top quality.

See this superb line-up of Kodak Cine Ektar Lenses at your Kodak dealer's . . . together with the easy-to-apply adapters that fit them to *most* 8mm. and 16mm. cameras. Ektar Lenses for movies are priced from $75. Ask, too, about Kodak Cine Ektanon Lenses, available in similar focal lengths and moderately priced from $42.50. (Prices include Federal Tax.)

Cross section of the Kodak Cine Ektar 25mm. f/1.4 Lens

Eastman Kodak Company
Rochester 4, N. Y.

Kodak
TRADE MARK



by WARDEN LA ROE

This photographer is a rare individual—he fought the effects of *anastigmat foci* and lived to tell the tale

IN HIGH SCHOOL, I was a typical American boy, clean-living, fun-loving. Suddenly, I found a camera in my hands. I had been bitten, and deeply, by the Camera Bug. I stayed in dark, stuffy rooms for hours. What money I could scrape together was exchanged for a myriad of gadgets. When my resources, and those of my family and friends, were exhausted, a camera dealer extended me credit. The shock of receiving his bill hospitalized me! When I came out of it, I threw everything out in the trash bin! The doctor said the trauma was enough to stamp out all traces of the disease. Soon I was active again, able to face my friends.

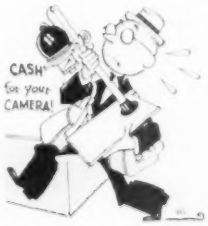
Years passed. I thought I was cured. I met *the girl*, and felt that I could safely marry. The effects of *anastigmat foci* didn't show up in the blood test I took before getting the marriage license. Cameras didn't enter my thoughts from the time wedding bells rang until our baby came. However, a carrier of the disease, a professional baby photographer, entered our house one day, and I was smitten again! I felt that he was not doing our baby justice, and strange symptoms became apparent. I had unaccustomed cravings, and pangs of hunger plagued me. The symptoms seemed horribly familiar—I had heard so much about them for so long! In my case I didn't need the services of an obstetrician. I went to a camera dealer, instead, but not the same one I had previously dealt with.

There was no stopping me now, although my better self warned me to do something—do *anything*—before it was too late. The camera bug had gotten under my skin. I began to study my malady, hoping for a cure either for my bad pictures or myself (preferably the former). What anyone prescribed, I tried. First an exposure meter. Then a lens of longer focal length. Next, hoods for both lenses, and finally, a complete set of light filters. What if the baby *was* going without strained spinach? Let her eat cake! I went back to a tortured life in a dark, stuffy room, emerging only often enough to dazzle my wife with an 11x14 print of our daughter—her head always neatly cropped at the level of the eyes.

Desperation enveloped me. Apparently, self-help was not the way out of my plight. I needed the courage, the moral strength of others. I joined Apertures Anonymous. Soon all my energy was directed toward "salon" subjects—pictorials for the club's monthly competitions. I abandoned wife and home in search of birch-trees-in-the-snow, or weather-beaten-gates. What had been a progressive toxicity now became an acute condition punctuated by definite fixations. I found myself detesting cats, however posed. I became so enamored of S-curves that I fell violently in love with a state road sign. And after several attempts at salon exhibition, my reactions to salon judges, and their reactions to my entries, resulted in identical physical manifestations; "Phooey!"

Recognizing that the crisis was not far off, I again decided to see a doctor. This time I picked a specialist, a medico with more degrees than a clinical thermometer. Thoroughly, gently, sympathetically, he led me through the nightmare of my malady. Little by little, he plucked from my fevered brain the details of my years of suffering. Nothing escaped him. After many hours of probing, his file card held the record of my case. Every camera I owned. The focal lengths of all my lenses. All the diopters of my supplementary objectives. When it came, his diagnosis cut like a surgeon's scalpel. I must, he said, dispose of everything photographic, down to the last lenscap. I must demolish my darkroom. And then I must go away—far away. I must flee from salon judges, from cats, from birch trees and weathered gates. In time, he ventured, with all these outward evidences of my obsession out of the way, the venom of the camera bug might fully exhaust itself.

My pleas for some other way out could not sway him. That afternoon, my arms laden with my belongings, I visited still another camera dealer, one who advertised "Cash for used equipment." With the money he paid me for my apparatus I went away for a year—to Outer Mongolia!



The Gobi Desert was peaceful as a coneful of ether. When I first arrived, I was as nervous as a

(Continued on page 117)

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16MM

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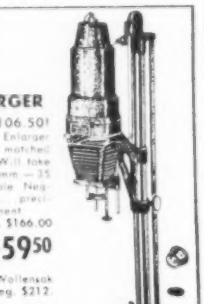

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NOTES ON THE PICTURE SECTION

PAGE 60

Introducing the picture section this month is the low-angle shot by Stanley G. Magee of Fitchburg, Mass. The camera used to take this prize-winning entry in one of POPULAR PHOTOGRAPHY'S Picture Contests was a 2¼x2¼ Rolleiflex equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on fast panchromatic film, was 1/150 second at *f*/16.

PAGE 61

Rehearsal, by Angela Calomiris, was made in New York City with a 2¼x2¼ Rolleiflex. Exposure was two seconds at *f*/8 on Kodak Super-XX film. A flashbulb held high lighted the subject of the picture, Leopold Stokowski, world-famous symphony conductor. Miss Calomiris writes that this photograph is proof that quick thinking on an assignment is as important as technique and photo equipment. She and a group of 20 news photographers were given ten minutes to make shots of Mr. Stokowski. Somehow the semi-circle of cameramen shut out Miss Calomiris, and it looked for a few minutes as though she wouldn't get her picture. But her determination and alertness saved the day. The problem was solved when two musicians helped her climb atop a music desk. From this vantage point she shot over the heads of the news photographers just a second before Mr. Stokowski abruptly closed his photographic interview.

PAGE 62

Molten Metal, by Joe Parrott, was made in a foundry in Knoxville, Tenn. The camera used was a 3¼x4¼ Speed Graphic equipped with a 135-mm Ektar *f*/4.7 lens. Exposure, on Kodak Super Panchro-Press Type B film, was one second at *f*/22. A Press 40 flashbulb supplemented the natural light falling on the setting. This shot, showing the final stage in the making of a metal casting, is one of a series of powerful pictures on American industry which Parrott was assigned to make during World War II.

PAGE 63

Harold Corsini's shot of a laboratory worker charging an infrared cell was made in Elizabeth, N. J. The technician shown in the picture is Miss Mary Kuhn. The photographic equipment used consisted of a 3¼x4¼ Linhof Technika camera and 5¼-in. Zeiss Tessar *f*/4.5 lens. Lighting was by multiple flash. Exposure, on Kodak Super Panchro-Press Type B film, was 1/100 second at *f*/16. This picture is reproduced through courtesy of the Standard Oil Company of New Jersey.

PAGE 64

Three Jokers is the work of J. Sam Johnson of Los Angeles. The picture was made with a 2¼x2¼ Rolleiflex and a 75-mm Schneider Xenar *f*/3.5 lens on Ansco Supreme film. Exposure was 1/100 second at *f*/8.

PAGE 65

John Dominis' fine shot was taken at the Ballet Arts School in New York City. The camera used was a 2¼x2¼ Rolleiflex equipped with a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on Kodak Super-XX film, was 1/100 second at *f*/11. Two No. 5 flashbulbs provided illumination.

PAGE 66

Man over Machine, by Elmer Staab, was made at the Allis Chalmers Manufacturing Company in West Allis, Wis. The photographic equipment used consisted of a 4x5 Speed Graphic and a 5¼-in. Ektar *f*/4.7 lens. Exposure was open flash at *f*/16 on Ansco Superpan Press film. Staab used four No. 2 Superflash lamps.

PAGE 67

Research Expert is one of a series of shots made by Philip Fein in a San Francisco laboratory. The camera used was a 5x7 Ansco View equipped with a 8½-in. Goerz Dagor *f*/6.8 lens. Exposure, on Ansco Isopan film, was open flash at *f*/22. Two Press 40 lamps illuminated the setting.

PAGE 68

The photograph of a technician working on the heads and arms of several mannequins was made by John Dominis in the laboratories of the U. S. Testing Company in Hoboken, N. J. The chamber in which the mannequins are being tested is capable of registering temperatures ranging from 200 degrees above to 60 degrees below zero. Mannequins which turn color, melt, chip, or develop dry areas do not pass the test. Dominis took this picture with a 2¼x2¼ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens on Kodak Super-XX film. Exposure was 1/100 second at *f*/16. Two No. 5 flashbulbs lighted the setting.

PAGE 69

Harvey Croze's eye-catching studio shot was made at the Cranbrook Art Academy in Bloomfield Hills, Mich. The camera used was a 4x5 Speed Graphic equipped with an 8-in. Kodak *f*/7.7 lens. Exposure, on Kodak Super-XX film, was 1/5 second at *f*/16. Two 500-watt floods and a 750-watt spot illuminated the setting. Miss Mary Cushman is the model shown posing for the two cameramen—photography students at the academy.

PAGE 70

Wiping the Light, by John Dominis, was taken at the Montauk Point Lighthouse, Long Island, N. Y. A 2¼x2¼ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens were used to take the shot. Exposure, on Kodak Super-XX film, was 1/5 second at *f*/8.

PAGE 71

The Harpist, a prize winner in the 1948 POPULAR PHOTOGRAPHY Picture Contest, was made in Cleveland by Harry Ittner. Valerie Vitalle, harpist with the Minneapolis Symphony, is the model. Ittner used a 4x5 Speed Graphic and a 5-in. Ektar *f*/4.7 lens on Kodak Super Panchro-Press Type B film. A 500-watt spot and several No. 2 floods lighted the setting.

PAGE 72

French Fair, by Roger Coster, was made in Paris in 1946. To take this shot the photographer used his 2¼x2¼ Rolleiflex and a 75-mm Zeiss Tessar *f*/3.5 lens. Exposure was 1/50 second at *f*/8 on Kodak Super-XX film.

PAGE 73

Inspection was made by Philip H. Hug in an artist's studio in Columbia, Mo. The photographic equipment used consisted of a 4x5 Speed Graphic and a 135-mm Zeiss Tessar *f*/4.5 lens. Exposure, on Kodak Super Panchro-Press Type B film, was one second at *f*/11. To light the setting, Hug used a No. 2 flood. Irvin Burkee, the painter in the picture, is a member of the art faculty at Stephens College. His wife, Bonnie, also seen in the photograph, teaches art at the University of Missouri. This photograph won a prize in the 1948 POPULAR PHOTOGRAPHY Picture Contest.

ANSWERS TO PIX QUIZ

(See Page 14)

I. (4) the ability of the film to record a full range of tones.

II. (4) speed ratings given to film emulsions (European).

III. (3) a system of development in which the film is processed first in hypo, and then in developer.

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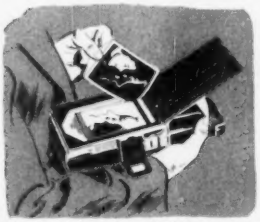

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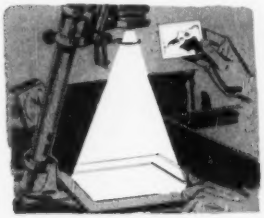

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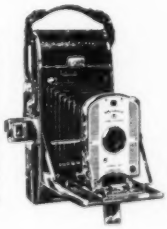

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PICTURES FROM READERS

All photographs submitted for this department should have the name and address of the sender printed on the back of each picture. We will return them if sufficient postage is enclosed.

Personality, made by multiple printing, is the work of Augie A. Palandri of West Des Moines, Ia. The camera used for both exposures was a 5x7 Kodak View equipped with a 12-in. Gundlach Radar f/4.5 lens.

1

Metropolitan Mood, awarded 1st Star this month, was taken by Ray Chanaud of New York City. He made this shot of Lower Manhattan from the Brooklyn shore with a 4x5 Speed Graphic, equipped with a 5¼-in. Zeiss Tessar f/4.5 lens. Exposure was 1/10 sec at f/22 on Ansco Superpan Press film. Chanaud overexposed while enlarging to achieve the moonlight effect.

2

Pretty Girl, awarded 2nd Star this month, was made at Lake Taneycomo, Mo., by E. D. DePew of Brevard, N. C. The camera used was a 2¼x2¼ Rolleiflex; the film, Kodak Super-XX. Jan Smart is the lovely model.

Guardian was taken by Bob Krieman of Evanston, Ill. His photographic equipment consisted of a 2¼x3¼ Anniversary Model Speed Graphic, a 101-mm Optar f/4.5 lens, and a No. 22 flashbulb. Exposure was 1/200 sec at f/11 on Ansco Supreme film. Stephanie Atwater is the charming baby being watched over by a half-grown collie in this human interest shot.

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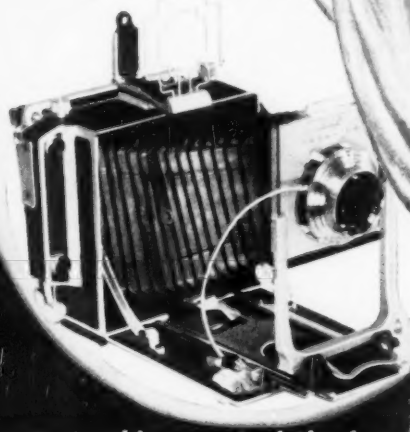

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Your Summer Studio—the Beach

(*Continued from page 39*)

"Now, before we leave this shade, notice how I handle my camera. To begin with, this hood extension is a great thing. You can make one yourself, or get a nice one like this for about $1.50. It has now paid for itself a hundred times over—to say nothing of the sheer joy it gives me when I look down at the bright and protected images on my viewing screen. In addition, the extension presses against my face as I look into it. Vertical juggling of the camera is thereby cut to an absolute minimum when it is hand-held. Using this brace, together with the tension I put on my neckstrap by a downward pressure of my hands, I consistently get negatives that show no signs whatsoever of camera vibration. And camera vibration—if you dream of quality pix—is unthinkable!"

"Even I know that much, Peter."

"Then you're more learned than many, Herm. Unfortunately, it is not common practice for inexperienced cameramen to get good motion-free results from hand-held cameras. Most amateurs will get blur at 1/25 second; some even get it at 1/50. That's why I stop subjects whose motion is beyond my control—people playing, running, diving, and so on—by shooting my black-and-whites of them on fast pan film at *f*/8, with a 1/500-second shutter. For limited action, however, I shoot at *f*/11, 1/250 second—and frequently with a medium yellow filter. My results usually satisfy me."

"Such speeds, I'd think, would be foolproof," I remarked.

"Not so, Herman. You can't throw the camera around with wild abandon, even with this fast protection. At all times, your pictures will profit by holding your camera securely, without any vibration.

"Well, on to the next point. Since cameras are soon damaged by salt air and sea spray, get an appropriate cover to slip over that expensive instrument when it's not actually in use! And be doubly aware of the salty mists—or you will be wondering where your profits went."

This intelligence was gratefully acknowledged, but I kept urging Peter surfward and girlward; yet he still refused to be whipped into a pinup stampede. "The beach has everything," he kept muttering, "character studies, outdoor portraits, pinup boys flexing their big muscles; leap-frogging enthusiasts, gamesters of every variety; surrealists burying each other's bodies in the wet sand; teenagers; birds, fish, sea shells, clouds, boats, planes, rafts, colorful beach umbrellas and swimming gear . . . splashing waves and the mighty churning surf . . ." Again I inquired about the beach beauties.

"Patience, Herman—can't you see me stealing up on that pretty blonde ahead of us . . . the one with the camera? While she photographs those three male admirers, I'll shoot the whole quartet." Pete picked these shots off in passing—three negatives in about ten seconds—and we went on down the beach. Next we passed a troupe of manly acrobats building interesting constructions of strong bodies. They supplied us with two rolls of action shots, together with eighteen outdoor portraits of the "he man" type. Pete bagged them without the benefit of flash or reflectors, since the bright sand and water reflections were, as he said, "good enough for much of your beach shooting."

Peter explained his methods. "In this case, I believe the natural lighting gives more of the mood and detail that I want to show—of powerful bodies straining, and their muscles rippling. These pictures call for a balancing of brute force and controlled grace, and I believe a flash fill here would spoil the story-telling shadows. I'll shoot most of these fellows at

Surf, children, and a happy-go-lucky dog make an interesting pictorial combination.

f/5.6 with a 1/500 shutter. This should give slightly underexposed negatives, which will also produce a nice sky texture even without a filter. I don't like to use the yellow filter too much for flesh textures, but good cloud shots of necessity call for the filter. Accordingly, I always try to keep one with me. However, I make a real effort to keep myself free of too many accessories at the beach. Many of the best shots that I get appear suddenly; thus I keep my gear simple for rapid-fire action. Simplicity is your keynote for the beach. But if you expect to shoot some scenes that are going to take a great deal of doing, fine composing, and technical skill, then don't hesitate to use any aid or accessory that will get your pictures!"

We prowled the strand, and Pete unlimbered his larger camera. "When I want to take pictures at a distance," Pete explained, "I use this 4x5 Series D Graflex, which is fitted with a 25 cm Zeiss Tessar *f*/4.5 lens. For sailboats, surfboard riders, and big-headed close-ups I can get telephoto effects of superb quality with this box. The setup is simple. I have merely installed a 120 roll-film reducing back that comes with $2\frac{1}{4}$x$2\frac{1}{4}$ and $2\frac{1}{4}$x$3\frac{1}{4}$ masks; but I prefer the former, since I like the square pictures. In addition, the same square size permits me to use the square negative enlarger mask—not to mention the economy I enjoy by getting twelve shots to the roll instead of eight.

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Zeiss Ikon Cameras

"Now we're ready to fire a few rounds." Peter shot some passing boats, gulls, and surf swimmers. Then he returned to the small reflex, raking everything in sight; and kept me, incidentally, feeding him round after round of film ammunition. A professional on the beach! Peter Gowland himself—at home in his favorite summer studio! It was a pleasure to watch. How swiftly he can turn the camera over (using no case, to save time) and reload it! Several rolls of film focused, shot, and reloaded in almost every hour at the beach—sometimes hundreds of negatives exposed in a single afternoon.

Take a look at the superb pictures which illustrate this article, and notice the variety. Pete intends them to serve as a demonstration not to be forgotten. Gowland insists that just about any ambitious photographer can get comparable results if he's willing to follow simple

Solid comfort at the beach is portrayed in a variety of interesting ways. This gentleman was unaware of Gowland's camera.

recommendations. But this also means the studying of art fundamentals; of acquiring suitable equipment; of infinite shooting, shooting, shooting.

"Remember," Pete says, "when you find a model who interests you don't forget that she's a human being, not a machine. Don't abuse her. And try to discover your own models. Shoot a few snaps of girls in your neighborhood if they're willing to cooperate; then, when you find a photogenic girl, invite her to your glorious beach studio. (But take your wife, too, if you're a family man!) Let her dance, pose, skip rope, dive, swim, splash, or what have you—but keep on taking pictures of her. Then *study* your results. Compare them with pictures that you admire. Soon you will be trying poses and camera angles that you never dreamed of before. You'll be suggesting different kinds of swim suits, different hats, different beach activities. Before long—*if you really keep trying*—you'll get pictures with enough zing in them to excite bored editors in their humid summertime offices. And when you've discovered a few famous girls—or captured some of the great photographic masterpieces lurking on every beach—then the editors will start reaching out to *you*."

"Meantime, Pete," I said, "we are just about out of film. You have shown me

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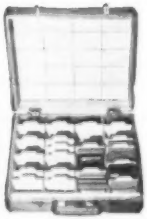

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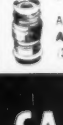

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the need for filling negative space with the subject, not with clusters of confusing 'stuff' in the backgrounds; you've shown me the need for avoiding corny poses that mean nothing; and the need for watching the model's posing, her costuming, and the many technical hazards . . . to say nothing of the nice little touches, such as sending newly-met models token prints for their kindnesses on the beach. All of these things are fine; but the shadows are falling now, and I'm thoroughly tired. How's about leading me back to that hamburger stand, where we can build up enough energy to drive home?"

Gowland, still enthusiastic, poured out some final instruction as we ate. The hard core of it is worth memorizing. If you learn it—and use it—I do not believe you will be a failure in the "beach studio." Here's what he says: "Pictures of dancers at the beach are always popular. And instead of shooting indoors with studio lights and backgrounds to worry about, I always prefer the water's edge with its many surfaces—everything from dry sand to glass-like areas that will cast reflections. Then there's always the changing sky as a background. I always use the sky for background in low-angle shots. A beach-like atmosphere can be established with a few square yards of sand, if you learn how to use the sky as a background. Another advantage of working at the seashore, or beside a lake, or along the banks of a river, is the cool breeze which is usually found there. Models like it. But they are not at all pleased when you put them in hot summer studios, and parboil them with indoor lights! The ample beach light makes possible fast exposures of 1/500 to 1/1000 second. Even color can be shot at 1/200 second at *f* 4.5.

"Speaking of color, Ektachrome film is my favorite for girl subjects. I shoot it, whenever possible, with a tripod and with my shutter set at 1/25 second so that I can stop down to *f* 9. If I hold the camera—which I do in the surf, of course—I fire at 1/50 with an *f* 5.6 aperture.

"In actual practice, you may soon discover that you do not care to follow these specifications. That is all right. But whatever you work out, you will profit by standardizing the routine. Be systematic. Personally, my beach shooting habits are so routine now that I don't even need a light meter to judge my exposures."

"Prove that, Peter."

"Simple. I've merely used the meter so much and studied my results so carefully, that I know almost exactly what I'm getting now. For close-up color at 5 feet, I use a No. 5 blue flashbulb; at 8 feet, a No. 22 blue bulb. These fill unpleasant and cold shadows—always a danger when you're taking color. All my techniques, you see, are more or less standardized. This keeps my mechanical problems at a minimum, permitting me to concentrate on watching my model.

"To relieve strain on my models when I'm shooting black-and-whites and color of the same interesting pose, I use a tandem camera setup that is singularly helpful. Until I developed this combination I had to go through two similar camera routines every time I wanted to shoot the same scene on two different films; and the operation gave me a great deal of mental pain. Now, however, I've worked out a neat little device for holding my Rollei and Graphic cameras together, both focused on the same object. Then all I have to do is to plug both shutter solenoid cables into my flashgun, fire one bulb—and get two pictures for the price of one bulb!"

"That tip calls for a sacrifice," I exclaimed, "so I'm going to fasten your hamburger and coffee bill to mine—and pay for both of them at the same time! Then we will wend our way homeward. All I ask is that you make it clear to the inland folks that they are not cut off from the beach fun."

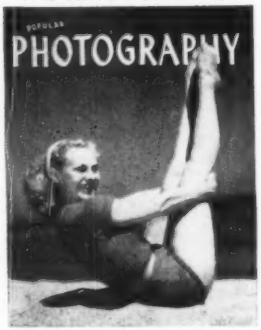
"Once again, Mr. Q.," Gowland concluded, "the shorelines of America are endless! The seas and gulfs are waiting. And so are the shorelines of the great and small lakes. The banks of the Mississippi . . . the Hudson . . . the Ohio . . . the Wabash . . . the Columbia . . . rivers, lakes, ponds, canals, marshes, dunes, hidden sloughs and backwaters without number . . . the bayous of the Suwanee, the Alabama, the Tombigbee—"

"I didn't get the last one, Peter; but skip it. I'm convinced! Only tell me now; how can we be sure that the models will be on these beaches, and that they'll cooperate with everyone? For example, the models out on the beach cooperated with you this afternoon, but not with me. How's that—?"

"Herman, you got started on the wrong photographic diet. Next time you order noontime hamburgers, just skip the onions!"

I got some pretty good dog pictures, though.—■

THE SEPTEMBER COVER



The eye-catching beach shot appearing on this month's cover was made at Paradise Cove, Calif., by Peter Gowland. The smiling model is Joan Collenette. The camera used was a 4x5 Speed Graphic equipped with a 6½-in. Wollensak Raptar *f* 4.5 lens. Exposure, on Kodak Ektachrome Daylight Type film, was 1/25 second at *f* 9. A G-E No. 5B flashbulb provided fill-in lighting.

Gowland writes the following about his model, "Joan is a professional ballet dancer. One day I saw her picture in a newspaper and asked her to pose before my camera. Her enthusiastic response to directions proved a great help in getting the photographs I wanted. In this particular shot I tried to avoid a static ballet pose and aimed at capturing Joan's playful attitude."

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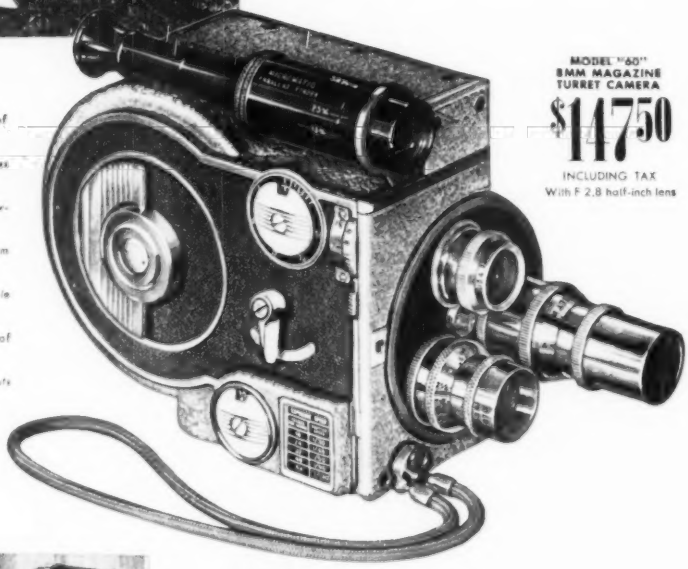

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By JAY A. SMITH
Photographs by the Author

MOST of us amateurs have come across that "beautiful color scene to end all color scenes." After filming it, however, we often find that it was ruined by a tinge of some unwanted color. This undesirable color might have been reflected from the side of a shiny blue automobile, or it might have filtered unnoticed down through green leaves. Wherever it came from, it did a dirty trick by detracting from the purity of the color image.

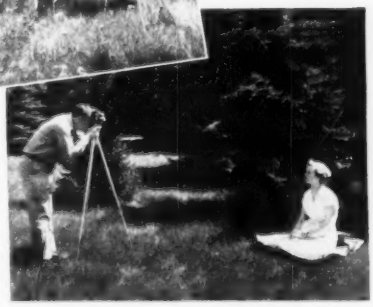
Although natural daylight may be tinged with many "off hues" without noticeably affecting black-and-white movies, the same light is the spoiler of many color films. Any variation from the color for which the film is balanced will affect the color image adversely.

Since the unwanted color often found in your scenes literally bounces from surrounding objects, let's call it "bounce light." And this undesirable bounce light will continue to ruin otherwise good color movies until its dangers become known. I had a heck of a time trying to explain to my friends certain colors that had no business being in my color sequences. I felt that it would be easier to eliminate the unwanted color rather than try to explain its presence. Funny thing is that once you become aware of bounce light you can either avoid it or you can make use of it for very pleasing effects.

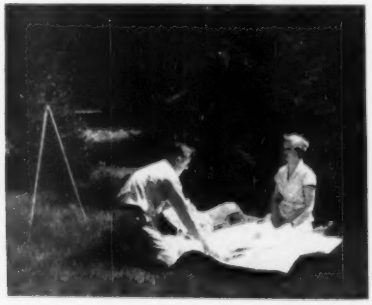
Now, don't try to associate bounce light with color temperature. Reflecting bounce light often carries an unwanted color into a scene, but this color is not necessarily one that can be measured in (*Continued on page* 106)

This movie portrait in color easily might have been spoiled if the cameraman hadn't taken precautions against the light bouncing from the girl's red coat onto her face. Reflectors saved the shot.

Too bad! This movie maker checked his exposure but placed the subject under heavy foliage. His scene will be ruined by reflecting green light.



Much better—he now has subject posed at the edge of the shadows where light from the sky will subdue the green bounce light from foliage to produce truer color rendition.



Here is a system that can eliminate bouncing light. Newspaper can be spread around subject to act as a reflector, casting light into shadows.

For Smoother

Boudoir scene above would run much too long when projected if the entire action were filmed as a continuous medium shot.

Cut-in, showing related action in close-up as polish is applied to last nail, shortens the scene and accounts for lapse of time.

An overlap provides smooth continuity when changing camera viewpoint. Subject action at the end of the medium shot above is matched perfectly at the start of close-up that follows, below.

By THEDA & EMERSON HALL

A SUCCESSFUL movie—whether amateur or professional—must present a smooth flowing story . . . and the maker of such movies must be familiar with all the little devices that make for true continuity and completely integrated action.

Most of us are familiar with the initial stages of maintaining interest and continuity—such measures as interspersing long shots with medium shots and close-ups . . . and changing camera position and angle. These are excellent . . . but let's go a step or two further—let's now give our movies the advantage of such further easily-made refinements as overlaps, cut-ins, and cutaways. First let's discuss overlaps:

In filming an overlap, the action occurring at the end of one scene is repeated again at the beginning of the following scene. The result is a duplication of action made from two different camera positions; long shot and medium shot, or medium shot and close-up. When these two scenes are to be prepared for screening, a point is selected in one scene that most nearly matches the same point of action in the other scene. The film is cut at these frames and spliced together. When screened, the entire sequence is seen as one continuous movement.

In a properly filmed sequence—for instance, long shot, medium shot, and close-up—each scene should be shot from a different camera angle. That is, each scene that is to follow the preceding scene in the final assembling of the picture. Several scenes of a sequence or story might be shot from one camera position, but only with the thought in mind that these several scenes are to be broken down or separated from each other and used as establishing scenes and re-establishing scenes in other sequences—or at least with scenes from other camera positions worked in between them in one sequence.

Continuity... make use of overlaps, cut-ins, and cut-aways. With these simple tricks you can film your movies like the pros

A cut-away is related indirectly to the theme in a sequence, and often is used as a reaction scene. To increase the running time of a fish-feeding sequence, and for variety, the movie maker used the cut-away above to let his viewers see the watching crowd.

There is one reason for this, and you can prove it for yourself. If two separate scenes are made from the same camera position and projected with the one following the other, the audience will feel a "jarring" sensation as the second scene hits the screen. But if one short scene made from another camera position is inserted between these two scenes, this unwanted sensation will be eliminated. Thus, the rule is automatically formed . . . never stop your camera in the middle of a scene and start it again from that same camera position unless you shoot some other scene (or you already have shot some other scene) that will splice in at the point where the camera stopped. Once a camera is started and stopped a scene is made, and if it is started and stopped three or four times from one camera position, there must be other scenes available at the cutting stage to insert between each of those scenes.

Even changing to lenses of different focal length will not eliminate the necessity of separating the two scenes if they are made from the same camera position. It's well to have a choice of lenses, but use them in their proper place and not as a substitute for a direct change from one camera position to another.

A time-saving technique is to use a wide-angle lens for an establishing long shot, and then—from the same camera position — a telephoto (*Continued on page* 103)

Entire action of a complete cake-baking session would consume too much valuable footage. In order to shorten this sequence and still maintain continuity, the cameraman used the above cut-away scene, obviously implying that Mamma is through mixing batter.

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LEAVE IT TO BLONDIE. 16-mm black-and-white sound. Rental, $15. Ideal Pictures Corp., 58 E. South Water St., Chicago 1, Ill.

The fabulous Bumstead family goes mu-

sical in this film, which features Arthur Lake, Penny Singleton, Larry Simms, and Daisy.

CARE OF THE SKIN. 1 reel, 16-mm black-and-white sound. Rental price available upon request, sale $45. Encyclopaedia Britannica Films, Inc., Wilmette, Ill.

This motion picture demonstrates cleanliness techniques by showing three youngsters as they carry out their bedtime preparations. Animated drawings describing the structure of the skin are accompanied by a narration in simple, non-technical language to supplement the story. Common skin diseases also are illustrated.

HOME MOVIE NOTES

William Miessgaes, president of Transfilm Incorporated, announces the opening of a new and greatly expanded photographic studio. Just completed, the studio occupies the third floor of the Transfilm Bldg., 35 W. 45th St., New York 19, N. Y., and incorporates several innovations to provide a wide range of photographic services. Harry Trode, a member of the Transfilm staff since 1942, will be in charge of the studio. Trode's staff includes the scenic designer, Paul Petroff. The studio covers 5000 square feet.

* * *

Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill., has celebrated its twentieth anniversary of producing educational sound motion pictures. Since its founding in the fall of 1929, the company has increased its library of 16-mm sound films for classrooms to more than 320 subjects.

* * *

The creation of a new Film Counselling and Research Dept. at Transfilm Incorporated, 35 W. 45th St., N. Y. C., is announced by William Miessgaes, president. The new department is headed by Thomas Baird, formerly regional director of the British Information Services and previously chief of its Film Division.

* * *

The cataloging of more than one million feet of early motion pictures from the beginning of movies, has been begun by Irving Browning of New York City and G. W. Dunston of Norfolk, Virginia who own these films. The collection includes experimental subjects, Edison Peep Box subjects, early comedies, one reel dramas, westerns, two reelers, three, four, five and six reel silent features—among them some not found in any other collection. These films will be leased as a collection to a television package producer. Browning and Dunston own the largest collection of early motion picture apparatus in the world.

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For Smoother Continuity

(*Continued from page* 101)

lens for a close-up. However, use a different camera angle to film the medium-shot scene. Then, when it comes time to assemble the film, the camera angle change between each scene will have been accomplished, and the picture seen by the audience becomes more interesting.

With overlapping action the cameraman is able to finally show an entire movement from beginning to end, but from a variety of camera positions. When an interesting action is occurring in a medium shot an overlap can be used when moving into a close-up position, and later, another overlap can be used in moving back from the close-up to the medium shot, and again from the medium shot to a long shot. With overlaps the viewers rarely will be conscious of the several scenes that went into the entire sequence. Here is one suggestion that will help in filming these overlaps: plan them so that the scene changes will take place during some definite movement. If you wish to show a person taking a cigarette from a case and putting it in his mouth, let your overlapping action occur as the hand is on its way from the case to the mouth. If there should be a slight variation in the action in the medium shot as compared to the repeated action in the close-up, it will be much less noticeable if the two scenes are cut "on action."

Obviously, an overlap ordinarily can be made only when there is an opportunity to control the exact movements in each scene. However, there are times when an action may be repeated enough times without controlling it for the photographer to secure scenes that nevertheless will splice together as overlaps. A steam shovel in operation is a good example of this repeated, yet uncontrolled action. The shovel scoops up a bucketful of dirt, lifts it, turns, and discharges it into a waiting truck. Without the necessity of controlling the action, scenes from different camera positions and camera angles can be made establishing the steam shovel in relation to its surroundings, medium shots of it turning toward the dirt being excavated, close-ups of the bucket as it scoops into the dirt, more medium shots of the bucket being lifted and moved above the waiting truck, close-ups of the bucket discharging the dirt into the truck, and finally a re-establishing scene from probably a medium-long shot position as the truck pulls away with a full load.

Cut-ins and cut-aways can add pep to your movies, too, and offer you an unlimited opportunity to add dramatic interest to your sequences through variety and tempo. Either one can be used to account for lapses of time, which so often are a big stumbling block among amateurs. The easiest way to cover lapses of time without leaving the spectator in a quandary is to dissolve from one sequence to another, or to fade out one sequence and fade in the next one. But to account for a lapse of time within one

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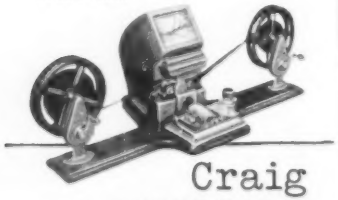

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given sequence, the use of cut-ins or cut-aways is the answer.

What is a cut-in? It is a close-up (usually screen filling) of an action or a series of actions directly related to the sequence being filmed, and taken from varied angles. When a sequence is being made and an action takes place that seems too long to film in its entirety (or conditions are such that it is impossible to do so), the normal tendency would be to stop the camera after the action begins, then start it again towards the end of the action. The resulting camera stop gives you, in effect, two separate scenes taken from the same camera position. When these two scenes are projected—as was mentioned before—a definite "jump" in the action will occur. This not only will disturb the spectator, but will interrupt the continuity of the picture as it unfolds. It isn't impossible to film a long scene by shooting only the beginning and ending, but you as the cameraman-director must think ahead to the cutting and editing stages. You should determine how to eliminate the jarring jump that you know will occur if these two scenes are left as they are. And don't forget that there is a lapse of time to account for, too, if the spectator is to accept the fact that the entire action took place in its entirety and without interruption.

The use of cut-ins takes care of the "jump" on the screen, solves the lapse of time problem, facilitates a great saving in film, and helps reduce otherwise long and possibly dull scenes to minimum length. It may seem impossible that one or two short scenes, cut-ins, when inserted between the two original scenes at the camera stop, will do all this. But it is quite true, and you once again can prove it to your own satisfaction by trying it.

Let's look at a practical example of how cut-ins can be used. Suppose you are making a picture of your father fishing. It is quite possible that conditions or circumstances limit you to one camera location. All right . . . you realize it, and are prepared to take care of that later, by proper cutting. The fisherman has a strike! You have that much already recorded on film—and now begins what later turns out to be a fifteen minute battle with Mr. Trout. Are you expected to use up all your film as the fight progresses so that the folks at home who see the film will see how long it took to land the fish? Not on your life. Give a little thought to what makes up a good sequence and how to put across that lapse of time factor. You already have the beginning of the battle. Now, if you have auxiliary lenses of varying focal lengths, use them to pick up three or four more short scenes; otherwise, use your one lens. Then be all set for the landing of the fish—and have it held up for all to see. Wait a minute . . . you're not quite through yet. Get a couple of cut-ins. Granted, you have several good scenes, including the strike and the final catch. But they were all taken from the same camera position, and those scenes taken with lenses of different focal lengths only change the image size. The important point is to get *continuity*, eliminate the camera stops and take care of that lapse of time. Here is how you can do it:

After the fish has been landed, call your fisherman nearer the camera (let's say you are still stuck with the one camera position) and get some good close-ups of him handling the line and winding the reel. Tie a weight on the end of the line, if necessary, to achieve a bend in the rod, and don't overlook the chance of a low-angle head shot of Dad himself as he "struggles" to land his catch. It takes a few minutes longer to add this to your series, but look at what you have when you get the sequence placed in order, spliced, and ready to screen. First, establishing shot. There's father, fishing. Wow! He has a strike and he's hooked a beauty! You stopped the camera at that point, remember? Now, what's your problem? You want to show a lapse of time, and also to eliminate that jump on the screen. All right, use one of those cut-ins showing the close-up of hands on the reel. Now, you can use one of those extra scenes you shot during the battle. What a fight that fish is putting up! Use another cut-in—perhaps that low-angle shot of father, showing his excitement. Next, show the fish being landed, or stretch out the battle even longer if you have more good action shots. In any case, anyone who sees that fishing sequence will believe any story you tell them, because you have shown them a complete story on the screen, with no jarring jumps to disturb them. The lapse of time problem has been taken care of too, and yet the entire length of the sequence may not exceed twenty-five feet.

The cut-away serves the same purpose as the cut-in, but instead of it being directly related to the sequence, it is related indirectly, and usually appears as a reaction scene in the sequence. At a horse race, for example, after the horses have been filmed leaving the starting gate and have passed around the first turn, some means must be found to take care of that lapse of time before they are seen coming down the home stretch and crossing the finish line if the entire race is not to be filmed. Here, cut-ins of the race itself would be difficult to shoot. Instead, cut-aways are used—short scenes of the crowd cheering and yelling. These scenes include glimpses of the grandstand, a group of people, or even a single person. It doesn't matter. The audience has been whisked away from the race for a few seconds to see the wildly cheering throng. The lapse of time has been taken care of, and in the next scene, when the horses cross the finish line, no questions arise in the viewer's mind as to how the horses start their race in one scene and finish in the next scene of them at the home stretch. To increase the suspense, added scenes of the horses in the back stretch taken with a telephoto lens could be used, as well as additional cut-aways. The final "feeling" the sequence will have when screened is up to the photographer's imagination and foresight.

In direct contrast to the time-cheating use of cut-aways, a climactic race in a Hollywood production may run twice as long on the screen as it would actually take because of the desire to build up suspense. Through the masterful and

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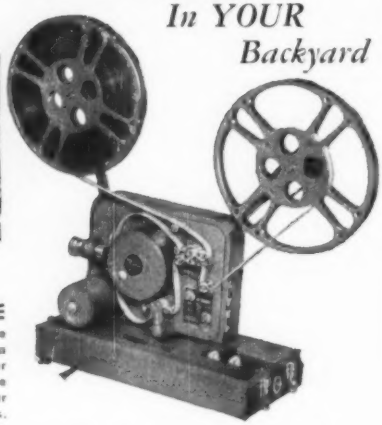

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continual use of long shot, medium shot, close-up, and cut-in and cut-aways, within the sequence, all thought of time is forgotten and the race goes on and on to the grand finale.

The smooth films, those that unfold themselves in a comprehensive manner and without obvious jumps are the movies that bring forth favorable audience reaction. Overlaps, cut-ins, and cut-aways can do this for your cine endeavors, and you will find that by adding these simple filming techniques to your regular shooting you'll be producing home movies having a polished, professional flavor.—

Beware of Bounce Light

(*Continued from page* 99)

terms of color temperature. The difference may be expressed conveniently in this way: Bounce light may be of any hue, but color temperature is expressed only in terms of red and blue.

Let's look at a few examples of how this bounce light can ruin scenes if not reckoned with. A movie maker might be using color film which is balanced for sunlight, but if the light is filtering down through green trees he will come up with a ghastly green subject if the subject is under the trees or too near to them. You probably have seen footage in which sunlight of the proper color temperature has been reflected from a red or blue car into the shadows of the subject's face. The result is red or blue-colored shadows. Gruesome! The same is true when the subject is posed too close to a red barn or any other large surface that is painted a brilliant color.

The hazards of undesirable bounce light usually can be avoided by realizing its treacherous presence and then by doing something to eliminate it. How? First, don't place your subject too close to a large, strongly-colored object. Stay away from the dense shade found under trees even though soft effects can be recorded there. Place your subject in the open sun at the edge of the shade. Light bouncing from grass, I find, usually is lower in intensity and has little or no detrimental effect.

Second, if the bounce light insists on contaminating the shadow areas its effect can be reduced or eliminated by using reflectors to fill in the dark areas with light of a more desirable color. For instance, in the still of the girl and her jet-black cat, the reflected, or bounce light from the red coat toned the shadows to an unbecoming red. Light was reflected into these shadows with foil reflectors, killing the shadows and entirely subduing the undesirable bounce light.

Reflectors made from smooth or crinkled foil, white paper or cloth, or silver paper used for gift wrapping are handy accessories for the movie maker who uses color film. Even yesterday's newspaper makes an excellent reflector by simply spreading its pages all around your subject. Obviously, you wouldn't use the colored comic sections. Weigh the pages to prevent a sudden breeze from blowing them away, and be sure that they are out

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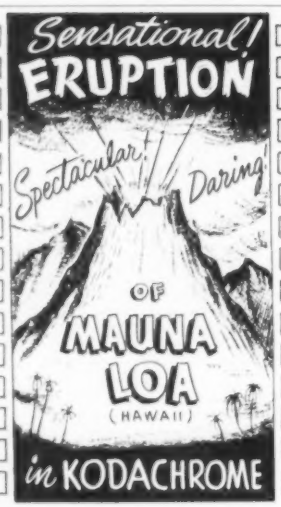

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of camera view. Be sure to pick up the paper after you are through using it.

Strange as it may seem, the rascally bounce light can be used to produce some pleasing movie effects. By playing up to this reflected light you can film autumn's foliage so that you record all the enchanting colors and at the same time pick up an over-all warm glow that symbolizes the season's splendor. Who cares, for example, if the flesh tones are a bit off if the scene of your family strolling down the leaf-strewn avenue depicts the warmth and color of a lazy, lovely fall day!

Bounce light can pep up outdoor movie portraits, too, if you are filming near the beach. Light reflected from sand usually is quite warm, and it brightens the natural color of the skin. In addition, since every grain of sand is a tiny, rough reflector, this bounce light is highly diffused, filling in shadows and making every movie portrait a glamour scene.

When you want to experiment with color effects and you can't find the bounce light that is suitable for your trials, you can manufacture your own. Stage scenery supply stores, stationery stores, and variety and gift shops should be able to supply you with foil in a variety of interesting colors. Using them as reflectors you can produce odd and enhancing effects in your color movies. A copper or gold-toned reflector, for instance, can be used to add atmosphere to firelight scenes, while blue reflections can be utilized to convey the feeling of snowy outdoor or twilight scenes.

Bounce light is a bogey only until you know that it exists. Learn how to control it, and you can eliminate reflected color or put it to work, as desired. The end results, you will find, should be color movies that are better than ever.—▶

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INDIANA, Elkhart—Elkhart Public Library (Elkhart Camera Club); Third Salon.
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Magazines

(*Continued from page* 18)

clothed children, buildings in disrepair, and squalid conditions of refugees, will all be considered "distorted" photographs. Police are authorized to arrest any foreigners, including diplomats and tourists as well as professional photographers, seen taking such pictures. Film will be confiscated and developed, and offenders arraigned for trial if material shows

Clara Linck

Take a good look at "Slo-Pok," Anthony Linck's two-passenger Taylorcraft plane—because Linck is in the market for something he can call "Li'l Faster." He's pretty well convinced that a plane capable of higher speed and one that has a baggage capacity that will handle his photographic equipment is almost a necessity for a free-lance photographer, which Linck is since he left *Life* magazine.

banned subjects. Fines may be imposed, and cameras confiscated, if it appears to the police that "there was deliberate intent to disobey the law." Similar restrictions prevail in Iraq, which recently lifted a ban against the carrying of cameras and the taking of any pictures by foreigners in that country. Although pictures may now be taken, restrictions still apply in prohibited military areas and on "all subjects of a derogatory nature."

* * *

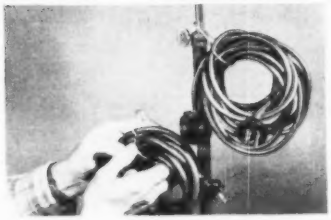
Arriving at school one rainy day to pick up their youngster, Bernard Hoffman's wife Inez, parked the car in a spot clearly marked "No Parking." Always thoughtful, she invited an old lady waiting on the steps to get in with her and stay dry. Just then a policeman appeared and, in most official tones, demanded that she move her car on. The usually polite and law-abiding Mrs. Hoffman loudly refused to do so, and she and the cop went into one of those yeah-you-and-who-else arguments which usually lead nowhere unless maybe to jail. The old lady drew back and looked for cover. Suddenly, after a particularly biting exchange, the cop got in next to Inez, who then leaned out and called to the old lady, "It's OK now, you can come in." And when the old lady did, Inez finished with, "I'd like you to meet my brother."—

PHOTO TIPS

PROTECT MOUNTS IN MAILING

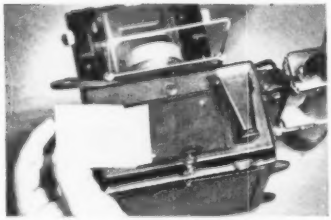
The corners of salon mounts are often banged up during the handling and mailing incidental to forwarding from one salon to another. A good way to prevent this is to mail entries in photo cases which have been adapted to offer maximum protection. Glue strips of corrugated cardboard, about one inch wide, to the sides of the cases. Each strip should be at least four inches shorter than the side to which it is being glued.—*E. B. Sigler, Rock Island, Ill.*

SHOWER CLIPS HOLD COILED CORDS



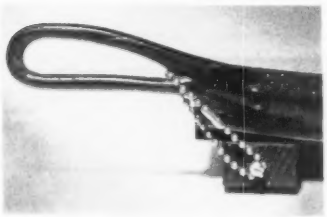
The problem of securing light cords coiled for storage can be an annoying one. Many materials are used for this purpose, such as rubber bands, string, and solder wire. One of the best ways to lick this problem is to use curtain rings designed to hold shower curtains. The looped portion of the clip-type ring will accept the coil of wire, and the strong clip usually will not open accidentally. The clips can also be used on a light stand.—*George Carlson, Chicago, Ill.*

DATA SHEATH FOR CAMERAS



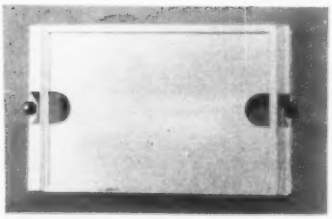
An easy means of jotting down important memoranda on your picture-taking activities is this handy data sheath. Made from the back of a film pack, the sheath will hold one or more cards. Cut the back of the pack to the desired size, and roll back three edges to form slots. The finished unit is then glued or screwed onto the top of a press camera, which will serve as a good platform or "desk" on which to write any information.—*H. Crowson, Sumter, S. C.*

CHAIN HOLDS TRIMMER BLADE



Many trimmer blades which are controlled by spring tension remain in the upright position when not in use. If you want to keep the blade on your trimmer in the down position, secure an ordinary key chain on the blade handle. Loop the chain around a round-head screw set in one of the legs of the trimming board when the blade is not in use. The chain will prevent the blade from being raised by the tension of the spring.—*Al Moyer, Harrisburg, Penn.*

FASTEN PAPER HOLDER



A device like this is a time-saver in a darkroom, but not when it is not held tight in one position. One very good way to hold it securely in place is to fasten it to a board with thumbtacks. To do this, drill two small holes in the easel, one in each of the end strips. The thumbtacks can then be pushed into the board, through the holes in the legs. As an added precaution, cement felt or rubber to the bottom of the board, to prevent slipping.—*John J. Rea, Urbana, Ill.*

COOLING PHOTO SOLUTIONS

Warm weather plays havoc with the temperatures of photographic solutions. To keep your developer and hypo within their safe working range, cool them with ice cubes. A plastic bag or bowl cover can be utilized to hold the ice cubes, and at the same time prevent dilution due to melting. A clothespin will hold the bag against the side of the tray or tank, and prevent it from sloshing around.—*Hugh Lineback, Stillwater, Okla.*

BAS-RELIEF WRINKLE

A saving in film when making bas-reliefs can be achieved by "proofing" the result before making the film positive. Make a contact print instead, and then sandwich together the print and the negative on a light box, or on the contact printer, and turn the light on. In this way you can determine if the result warrants making a film positive of the subject. If it does, go ahead. If not, no film is wasted.—*P. F. Taylor, Magnolia, Mass.*

SHOT FOR SCRUBBING BOTTLES

A shortcut used by many druggists can be of great help in washing bottles used for storing darkroom solutions. For a good scrub that will dislodge the most stubborn stain from the most inaccessible surfaces of any jug, carboy, or bottle, all that is needed is some ordinary strong laundry soap, and a few packages of steel or copper-coated air-rifle shot. The shot may be purchased at any hardware store, and is poured directly into the bottle to be washed. The bottle is then filled about one-quarter full of warm, soapy water. A vigorous shaking will scour most bottles to crystal cleanliness. This method will be found particularly effective in the case of larger bottles which are hard to clean with a brush. The shot can be used repeatedly, although the lot ought to be discarded when it becomes rusty.—*M. S. Dworkin, New York, N. Y.*

HOW GOOD IS YOUR HYPO?

Do you wonder if your hypo is still good, and just how good it is? A scrap of film will serve as a guide to the strength and quality of your fixer. Put a small piece of dry film into the questionable hypo, and record the time it takes for the film to clear. This may be done in daylight. Fixer is usually discarded if clearing time exceeds six or seven minutes.—*J. Fred Roush, Hohenwald, Tenn.*

USE A LENS BRUSH

An important item of darkroom equipment is a camel's hair brush. Use it regularly to dust off the projection lens and the condensing lenses of your enlarger. Also use it to dust off your negatives, and avoid specks and "lint worms" on your prints. The inside of your camera can take a periodic cleaning with the brush, and dusting your camera lens before each exposure will help you get snappy negatives. A lens brush can be bought in most stores for as little as fifteen cents.—*Ray O. Sage, Carlsbad, N. M.*

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Pre-exposure Planning

(*Continued from page* 74)

In trying to determine what constitutes interesting subject matter, the first step is to decide toward whom the photographer is directing his appeal. This can be subdivided into the various mediums which will be used to present it to his audience. For example, if the objective is a portrait to please a child's family, then the model should be presented in a reasonably orthodox pose and as attractively as possible to idealize the child's image. Avoid story-telling poses as a rule because the average parent prefers a straight portrait. Visualize the way that the final picture will be printed, the paper surface to be used, and the toning, if any. If the print is to be enlarged to 11x14 or bigger, and is to be framed on a wall, then more of the child should be included in the negative because a close-cropped image is not always pleasing.

If there is a magazine audience in mind, the problem becomes more complex because there is a wide variety of editorial policies among publications. To find the exact appeal of each magazine to which you plan to submit pictures is easy. By knowing what type of subject matter is desired and what physical requirements must be observed, you can plan your pictures long before you make the actual exposure. You will know the type of picture wanted and you'll know whether a vertical or horizontal print is desired. This type of planning is essential for the photographer who must come up with acceptable pictures whenever he goes on location.

A few years ago my agency asked me to take a series in both black-and-white and color on Mexico's spa, Acapulco, because while they had no definite orders for these scenes, they felt that the market was ripe. As is my usual practice, I carefully outlined the types of pictures that I would shoot—before I reached Acapulco. If you are not familiar with your subject beforehand, some research and reading is a "must" in order to do justice to the material. In this case it was my first trip, and so I read all the material available on the history and development of Acapulco. I pored over a map of the principal objects of interest, and tried to find as many examples of previous pictures as possible in order to be better prepared for my task. The actual pictures were taken from the point of view of glamorizing the subject so the reader would instinctively want to visit the resort city after looking at the layout. I knew that only six to eight pictures probably would be selected; therefore every interesting phase would have to be packed into those particular prints. Not all picture taking can be planned because there is no substitute for legwork and exposing oneself to the beauty of the place. One obvious shot was of the half-moon series of beach umbrellas bordering the Caleta beach, taken from an angle high enough so that the composition was simplified. The picture told the whole story of the allure of Acapulco ocean bathing. I found the very modern and unusually-shaped Pesca Hotel under construction. It became the subject of another shot to show the trend of new resort building there.

While on an excursion to Puerto Marques near Acapulco I saw a pelican wading along the beach and followed it as closely as possible for a human-interest shot. A low camera angle and a little patience did the trick. While walking near the Hornos beach one day I noticed stately palm trees grouped attractively, with a lagoon on one side and the bay on the other. It would make a beautiful sunset color shot. The trees would be silhouetted against the color of the horizon and their reflections plus the cloud pattern would appear in the lagoon in the foreground. It was then a matter of coming back several late afternoons to capture the most colorful sunset. The

This scene of Lake Chapala was striking in the afternoon but the author believed that it could be recorded best at sunset, and returned to obtain a fine photograph.

towering cliffs near the Mirador Hotel was another picture that helped to present an integrated story. This series in color later was used in *Esquire* magazine.

For those who travel very little, local street scenes and landscapes offer the same picture possibilities as scenes in distant lands. If in doubt on this point, examine current camera and picture magazines and discover that a Mexican shot or a marine scene is no more in demand than a nearby farm picture or a view of South Main Street. To start making better pictures, re-examine nearby landscapes and street scenes under varying lighting conditions and use friends as models instead of waiting for the equivalent of a Powers model to become available.

The best way to learn how to stimulate one's pictorial imagination and create pictures with some degree of originality is to examine carefully photographic annuals, advertising illustrations, and camera magazines. Discover how the mechanics of photography—the camera angle, lighting, composition, and implied action—have been handled in the illustrations. If there is a mood transmitted by the picture, determine just what qualities contributed to it. If the lighting is unusual, try to find out how the photographer achieved the result. In an outdoor shot determine from which direction the sunlight is coming. Visualize the same scene with a different sun angle—this may have been the photographer's secret. In other words, ferret out the

qualities which have been combined artistically by the photographer to produce an outstanding picture.

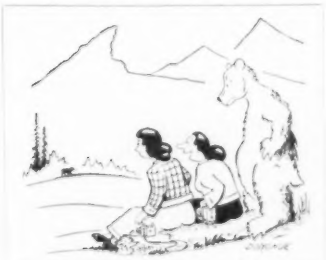
When out making pictorial shots yourself, try to find interesting shapes—whether they be patterns of trees, repetitive images of buildings, or pleasing groupings of people. Oftentimes, too, you can make an ordinary object take on an aura of interest by photographing it from an unusual angle, or by framing it with objects nearer the camera.

When you are taking landscape pictures and find that the foreground pattern is complex, then your best bet usually is to keep the background plain and the sky devoid of clouds. On the other hand, a simple foreground normally can be enhanced by dynamic clouds (which can be double printed later in the darkroom if necessary).

An experienced amateur with a real desire to do good work is soon able to recognize the picture potential of a scene—even though at the time he views it, it may be dull and uninteresting because the lighting is from the wrong angle, or because an element of human interest is missing. He should keep such a scene in mind, and return to it at the proper time of day or proper season of the year—when the lighting and shadow patterns are as they were envisioned when looking at the original scene. I have returned many times to places that held picture possibilities; in some cases I discovered that a basically pictorial setup could be taken to better advantage from the side opposite to that from which I first viewed it. In other words, it pays to consider every possible camera position—the one that is overlooked may be the best of all.

One final suggestion—make a contact proof print of every usable negative and look it over carefully. View it with all variations of cropping—until you decide on the best. Then try reversing (flopping) the negative. For many years I have found it an excellent practice to examine all pictorial negatives reversed—as well as straight—even though I don't always print them that way. In this instance the exposure takes place in the darkroom.

Think about your picture taking—and do it before you snap the shutter. With this method you are bound to turn out a bigger percentage of *good* pictures, and your results will show the pre-exposure planning you have employed.



Popular Photography — E. B. Boettner

"Gee, Mabel, with a telephoto lens we could get a picture of a bear."

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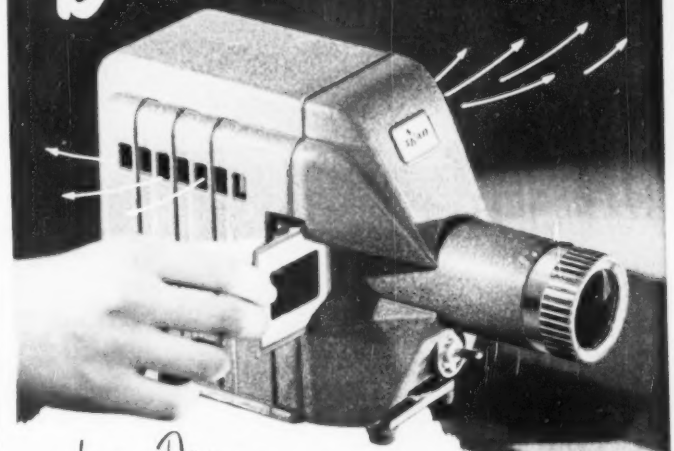

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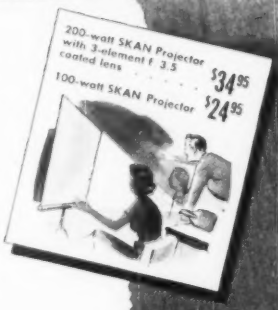

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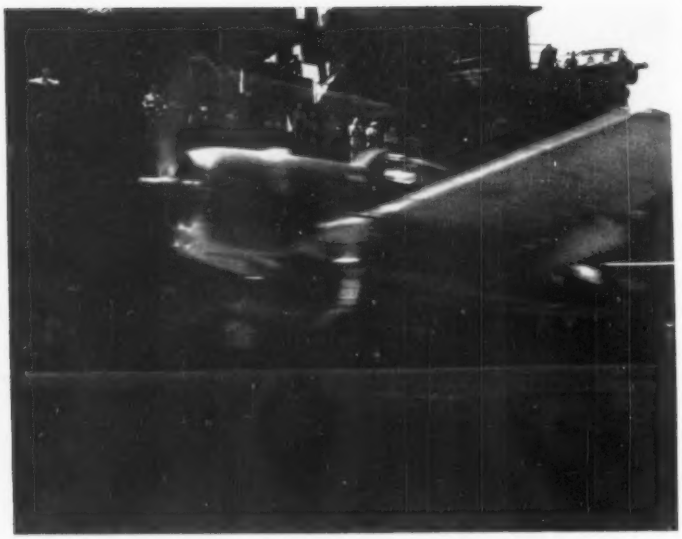

Another famous Steichen shot is this one of a Hellcat fighter plane taking off from the deck of the *USS Lexington* as the Navy launched its attack on Tarawa in late 1943.

STEICHEN
AT MID-CENTURY

(*Continued from page* 45)

ing but with *arty* photography that evaded the truth in soft-focus romantic fictions. He was saying good-bye to all that, even though he had been a sensation in Europe as well as in his own country.

In spite of his pre-war success, Steichen knew that he had been wrong and was willing to go back to the beginning and start over again in search of a photographic control that would in no way depend upon the handwork of the skilled painter. As always he was thorough, and to master this new-found realistic technique he spent a year photographing a single cup and saucer, making more than a thousand negatives of it in that time.

"Just as in the early days," he recalls today, "I was intolerant of sharp pictures, I now became just as intolerant of the soft, manipulated kind of thing I had been doing for almost twenty years."

In starting all over again he must have harked back to his early youth when he worked as a poster designer for a Wisconsin lithographic house and first discovered the camera's veracity.

In those days woodcuts and drawings were used as models for poster designs. One day when visiting a farm, he was struck with the vast difference between real pigs and wheat fields and those the artists had depicted in their woodcuts and drawings. An innovator from the beginning—he was then 16 years old—he suggested to his boss that a camera would provide better models than the woodcuts and drawings they had been using. The boss saw the possibilities and told young Steichen to go ahead and buy a camera, which he did. It was a 4x5 Premo.

What followed, Steichen has never forgotten, nor will he ever forget any more than you or I will ever forget our first moment of photographic enchantment. He set up a makeshift darkroom in the cellar of his Wisconsin home, using a candle behind a window which he had covered with orange paper as a safelight. He had mixed the chemicals according to the directions that came with the camera and proceeded to develop his first plate.

When the image began to emerge in the dim light Steichen yelled, as he puts it, "like a Comanche." His mother, white with terror, came running down the cellar stairs certain that the chemicals he had been using had exploded.

Although he has never forgotten that moment, Steichen did forget for twenty years the wonderful veracity of the lens; he did forget that the camera's image of a pig was truer than the artist's version. For twenty years he had forgotten the camera's marvelous ability to cut sharp and to tell truth.

By the time of the picture burning episode, what with his showmanship and talent, Steichen was sufficiently famous to be enticed to join Conde Nast Publications as chief photographer, which he did in 1923 and remained until 1938 to add immeasurably to his fame as a photographer who never was content to rest on his laurels. The pages of *Vanity Fair* sang and sometimes exploded with his imaginative photographs now free from the painter's manipulative tricks. During this period no one could consider himself really famous until photographed by Steichen.

In 1932 he was commissioned to do the photomural depicting the history of aviation for the new Radio City movie theater. "It is disconcerting to a lover of painting," wrote Henry McBride, art critic of the *New York Sun* at the time, "to have to admit that a photographer comes nearer than the painters to expressing the feeling of the times, but nothing is to be gained by deceiving oneself."

That mural, made when he was 53 years old, was perhaps his peak performance as a photographer. By 1938, when he quit Conde Nast, tired, as he said at the time, of taking orders, he had a one-man retrospective exhibition at the Baltimore Museum of Art, and was planning to retire to his Ridgefield, Conn., home to devote himself exclusively to plant breeding. But retirement was not to be, for the second World War intervened and Steichen plunged into the thick of it to direct photographic operations for the Navy. He began as Lieutenant Commander to organize and direct a special Naval aviation photographic unit, found himself in combat service aboard the *USS Lexington* in the Pacific when it was torpedoed in action in 1943, and in 1945 was made Captain and given command of all Navy combat photography. At war's end he was awarded the Distinguished Service Medal and figured that he had spent one-tenth of his life in uniform photographing wars.

During the war, in collaboration with the Museum of Modern Art, he staged the dramatic *Road to Victory* exhibition, for which Carl Sandburg, his brother-in-law, wrote text and captions in 1942, and in 1944 the exhibition called *Power in the Pacific*. He also supervised the photography of the Navy's *The Fighting Lady*, one of the war's outstanding motion picture films.

Now at 71, with all this achievement and the American Institute of Architects' Fine Arts Medal under his belt, the irrepressible Steichen seems as far as ever from retirement. He has rounded out three years as Director of Photography at the Museum of Modern Art in New York, with results well-known throughout the country. Of his work there he has this to say: "I stress the importance of photography as an art, as a vital modern means of giving form to ideas. It is the artist in photography who establishes precedents and standards of quality, explores new uses of the medium and becomes the catalytic and fructifying agent in advancing all branches of photography."

So at mid-century I asked Steichen a question that twelve years ago was put to him by Rosa Reilly, who interviewed him for the March, 1938 issue of POPULAR PHOTOGRAPHY: "Will you say a few words

that will be of help to the amateur photographers of America?"

"I can't say anything that would help them," he exploded to Miss Reilly. "What do you think I am—some god sitting up on Olympian heights talking down to people? I'm not. I'm just a plain photographer—like the rest—still trying to learn. I've been trying to learn for forty years. Besides every cameraman's problem is an individual one. I can think of nothing in the abstract that would be of any use."

And in 1950 he replied to me, though not explosively but with some slight annoyance: "Amateur photographers are a conglomeration of human beings and you can't put them all in one bag!"

But in 1938, under Miss Reilly's feminine insistence, he did finally say for the amateur's benefit that "there are only two problems in photography. One is how to conquer light. The other, how to capture a moment of reality just as you release the shutter. Every man must learn to work out these two problems for himself."

And in 1950 I, too, pressed him for some words of advice. He squirmed about in his chair and fussed with the back of his head. Finally, groping for the words, he said:

"I should like to offer a prayer that amateur photographers make pictures of things they know something about, things and people around them in their everyday lives; things and people and moments that have meaning for them. In this way they will make pictures that reflect their environment and something of themselves as persons.

"Photography is the greatest universal fun medium the world has ever known. I believe we have much more fun if we photograph the things we know and which have meaning for us, for in this way we are better qualified to judge our work than is the case when we try to please somebody else by some trumped-up artificial prettiness.

"If all amateur photographers will photograph what they know, love, and understand, they will be contributing to the image of America by producing the first universal pictorial folk art—thereby rendering a unique service to the nation."

Yet Steichen himself made no contribution to the folk art of America. For twenty years he strove to make paintings with the camera, and for fifteen years he worked commercially. And during all that time he was in hot pursuit of what he liked to call "that old charlatan, Light."

What, then, is the meaning of Steichen's career, how can we summarize and evaluate his achievement?

I can think of no better summary than this of Jacob Deschin, camera editor of the *New York Times*, which appears in his book *Say It With Your Camera*: "Steichen must be considered *chiefly* as the symbol and the hope of all forward-looking photographers who would like to see camera work placed on the high level in public opinion now enjoyed by the other arts. Steichen is, in effect, the articulate representative of a body of progressive thinkers that is growing ever

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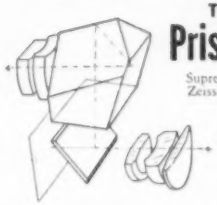

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larger in this country, and his series of shows is one of the most significant contributions to photographic advancement in many years."

Steichen always was quick to tackle new techniques. He was among the first to do serious work with color photography (Lumiere Autochrome and Finlay plates long before Kodachrome), and while with Conde Nast, working for both *Vanity Fair* and *Vogue*, he was the trail-blazer setting new fashions in magazine, advertising, stage, illustration, and portrait photography. Certainly, more than any man, save possibly Stieglitz, he has kept the banner of photography as an art flying high in our time.

As a photographer his place at mid-century is not so clear. The visitor to the American Institute of Architects' gallery in Washington in May got a reasonably broad impression of Steichen's work from 1897 on. In range it was a striking reminder that Steichen, boldly imaginative and intense, was perhaps too impatient of his medium, too eager to explore, to have achieved much work of an enduring quality. Much of it seems old-fashioned now, especially things done in the late twenties and early thirties. His *Vanity Fair* period was characterized by one innovation after another—as in a performance by a man with one eye on his demanding and adoring public which he knew was applauding a virtuoso.

[*A Steichen picture of Gertrude Lawrence, the actress, was selected for the contents page illustration of this issue* (see page 4). *Taken for* Vogue *in 1928, it is typical of the fashion work he was doing at that time.*—ED.]

One senses in the sweep and variety of Steichen's work that lack of individual unity of style by which one identifies the great creative artists. The style is there but it is mainly to be found in the portraits, most of the other things being digressions, innovations, or concessions to showmanship.

But the portraits are another thing. Here Steichen is preeminent in the field. In these he has achieved a style uniquely his own, a style which is not a special technique but an individual way of seeing and reacting to people. This "style" is as manifest in such early portraits as those of von Lenbach, Richard Strauss, and J. P. Morgan as it is in such later ones as Churchill, Mencken, Robeson, and Sandburg. Perhaps this is because his penchant for exploration in portraiture is brought to bear upon human beings rather than upon photographic ways and means. Certainly one senses the intense impact of the subject upon Steichen as well as that of Steichen upon the subject—all somehow unified and compressed in a fully realized photographic revelation. In his portraiture Steichen is not the virtuoso playing upon his instrument that we see in so much of his other work, but the honest artist working simply and directly to reveal his insights about people. These portraits, like those of Nadar and Mrs. Cameron, undoubtedly will endure.

Will Steichen at 71 begin a new phase of his photographic career soon? At the end of the past war when he took his

present job with the Museum of Modern Art he stopped taking pictures in order to keep his relations with other photographers detached and impersonal. Was that a final decision? Was he through forever? I asked him.

No, he was not through. He had laid off picture-making at intervals in the past, but sooner or later the "uncontrollable itch" would come upon him and drive him back to the camera again.

"In fact," he said with a kind of impish grin, "I feel it coming on."—▶

The Camera Bug

(Continued from page 85)

March hare, but I soon calmed down. The excellent fare of roots and dinosaur eggs proved beneficial, as did the quiet. But the most wonderful feature of my rest cure was the complete absence of any photographic influences. At one time, I saw a National Geographic expedition in a nearby mirage, but with great strength of will, I avoided it. Today, immediately on my return, I thought it only right—the sane and sensible thing to do—to call the specialist for a check-up. I felt grand. My mirror told me, "You're cured! You've thrown off the poison!" But I wanted to be sure.

"Doctor," I began when he answered his telephone, "you'll remember me, La Roe. I'm just back from the Gobi. I think I've got all the camera bug's poison out of my system, but I'd like to have you double-check."

"Delighted, old man!" the doctor boomed. "Come right over. I've been thinking of you for twelve months—got so interested in your case I went out and bought all the stuff I made you sell. Research, you know—and fascinating, too! But hurry on over, old chap. Better take a cab—I'm working on some color prints right now. Oh, yes—do the whole thing right here in my office—I don't seem to have so many patients now."

My mind went blank, my muscles became limp as I hung up the receiver. Then I began to wonder. I'm still wondering.

I wonder—will I murder that medico the instant I see him, or will I look at his color prints and then rush right out to buy myself another camera? I wouldn't be a bit surprised!—▶

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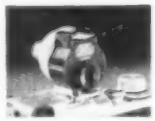

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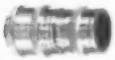

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Sequence Tells the Story

(*Continued from page* 51)

is ¾x1. It operates at the standard motion picture speed of 16 frames per second, and the shutter can be adjusted for speeds from 1/50 to 1/1000 second. I.N.P. uses the Magic Eye mainly for sports events, including baseball, football, boxing, track and steeplechase. In the accompanying picture Frank Jurkoski, a sports photographer for I.N.P., is using the camera on a tripod because of the added weight of his 7-inch *f*/2.5 Aero-Ektar lens.

Biggest of the sequence cameras and the only one to handle a large negative (4x5 on standard aerial roll film) is a special adaptation of the Fairchild K-25 aerial camera. An electric motor gives the power to drive the film and make 50 exposures on a 19-foot roll. Power for the motor is provided by a miniature 24-volt d-c battery pack which is carried in an extra case. The K-25's between-the-lens type shutter has speeds of 1/125, 1/250 and 1/500 second, and the camera shoots two frames per second. Standard lens is a 6⅜-inch *f*/4.5, but telephoto lenses of various lengths can be adapted.

Sequence photography does have certain limitations which it would be well to bear in mind. For instance, in sports the usual photographic technique is to follow the action and not worry about the background, except to keep it simple and uncluttered. However, to do a sports sequence (as an example, our pictures of the diver), if we were to follow the subject, the effect through the series would be of the diver twisting and turning on the same spot while the background moves. The important thing to show is the subject's movement through space, and the only way to show that is by its relation to the background. Hence the best idea is to plan how much background the moving subject will cover, get back far enough to include this space, and then not move the camera during the sequence.

Naturally, this is not always possible during the progress of a game, but camera movement should be kept to a minimum, preferably by using a tripod. Action sequences like that of the diver can be planned easily in advance, but to shoot a sequence during a basketball, baseball, or football game, the photographer must know the game well enough to tell well in advance when a certain maneuver is coming up in order to catch the action from its very beginning. Even if you want only a single shot, the automatic camera can be employed to shoot a "burst" of several exposures as the action nears its peak. Then it is easy to select the best negative for printing.

Another problem in shooting fast-action sequences is that of lighting. Practically the only source is whatever natural light exists or the use of powerful floods and spots. Flashbulbs cannot be changed quickly enough. Outdoors the problem is small as reflectors will fill in areas where there is too much contrast in bright sunlight, or a snappy development will provide needed contrast on a dull day. Indoors things are more difficult. I have taken basketball pictures with a Foton in Madison Square Garden at 1/250 second at T 2.2, using the natural illumination in the Garden. An abnormal film speed of ASA 200 on Plus-X film was obtained by development in D76-F. (With D76-F I find a medium speed film like Plus-X gives almost as much speed as a fast pan film, while the difference in grain is very great. Also, I have found that development for more than 7 minutes at 68 F. will very rapidly increase the grain.) The pictures of the girl ice skater were taken with natural stage lighting at 1/500 sec, again with the Foton's Cooke lens wide open to T 2.2 and with D76-F development. Incidentally, D76-F is D76 with extra borax added.

In professional work the sequence camera is often employed just to make another exposure immediately available for fast use when needed, rather than to provide automatic rapid sequence. It's a wonderful thing when hanging off a high tower in the rain or leaning into the slip-stream of a fast moving plane, not to have to stop to rewind and again sight the camera, but instead to be able to keep shooting as fast or slow as necessary. Also, in a set of pictures like those of the little girl opening a present the action may spread over a minute or more, but while rewinding the photographer can easily miss the key picture. The sequence of the girl opening her present was shot this way. The laughing man, in contrast, was photographed by using the "burst" technique for expression. Both

An ideal subject for action sequence pictures is an activity which takes place at a point established in advance. The camera should be kept stationary, so that the only movement apparent from one view to another will be that of the subject.

Expression can be caught by using the sequence camera. To catch a laugh at its best, shoot a "burst" as it develops and then select the most appealing exposure.

sets were shot with floodlights, in each case using a reflector-spot for main light, another for top light and a flood for a fill.

A series of pictures like either of these last two could be shot with any type of camera by having the subject go through the same action a number of times and taking a single shot at a different point of action each time. With any camera that has a fairly rapid wind or system of transporting the film for the next exposure, it is possible to shoot the whole sequence at once if the action is not progressing too fast, as the spacing between shots can be irregular.

For the best effect a sequence of pictures should be displayed all at once and in order rather than let the viewer thumb through a handful of individual prints. For home use they look best mounted in a row on a cardboard panel or mounting board or pasted in an album, so that the eye can run quickly from one picture to another to convey the idea of action through still pictures. A handy trick for a compact series that would fit in a pocket is to hinge them together with cellulose tape so they fold like an accordion.

Special care must be taken in printing or enlarging sequence pictures to have the contrast and density of the prints match perfectly, for when they are lined up in a row, all with the same background, a slight difference is immediately apparent.

Add sequence photography to your photographic bag of tricks. Whether you make pictures in a leisurely series with regular equipment or try rapid action sequences with a special outfit, you will find that this technique enables you to add some interesting pictures to your collection.—

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A block of soft wood rounded off on the top makes a handy separator of colored slides. Slides are removed in front of the separator and inserted behind it after presentation. The block creeps forward, keeping the slides in proper sequence.—*Lynn M. Watkins, Clearwater, Fla.*

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Take Your Camera To Church

(*Continued from page* 81)

or 150 feet distant), turning out all lights in the church at night, and then painting the arch with a spotlight during a three-minute time exposure.

As editor of the *Cathedral Bulletin*, Father Anler has found that the parishioners show a real interest in pictures. Hence he makes it a regular practice to insert photographs of parish activities in each issue of the 32-page monthly magazine, covering such things as First Communion classes, parochial school graduations, and juvenile recreational, athletic, and musical activity.

With a fine darkroom at his disposal in the Cathedral rectory, Father Anler does all of his processing. He uses a 3¼x4¼ Speed Graphic camera and an Omega D-II enlarger.

Turning now to Detroit, Mich., we find another capable photographic job being turned out by the Rev. James G. Widdifield, rector of St. Paul's Memorial Episcopal Church. Forty years of experience with a camera and in the darkroom have rendered this photographing parson adept in shooting and printing pictures depicting the many events which transpire in a busy parish.

Following each baptism, confirmation, and wedding performed at the church, the Rev. Mr. Widdifield takes a picture of the principals involved. All such photographs taken during a year are mounted in a large display frame hung in the parish house, and this display attracts a great deal of interest on the part of parishioners. When the rector mails a baptismal certificate to the parents of a child, enclosed with the certificate is a photograph showing child, parents, and godparents, partly by way of emphasizing the importance of the godparents in the life of the youngster.

Frequently the Rev. Mr. Widdifield sends cards to the children of St. Paul's Sunday school—photographs of church activities, or copies of some religious painting. During the war hundreds of photographic Christmas cards picturing parish and community scenes and events were made by the Rev. Mr. Widdifield and sent to members of the congregation who were serving in the armed forces.

Movies and slides are turned out by this camera-conscious padre, too. He has been filming 16-mm. footage of major parish events for many years, and one of the highlights of each annual meeting is the screening of movies the rector has taken during the year.

The Rev. Mr. Widdifield's comments regarding photography as a church project are conclusive, being summed up in the following statement: "There is not a parish in the country which could not effect similar pictorial coverage. Photography is such a general hobby now that in every church there is a good amateur photographer who would be happy to be designated official photographer and be on hand when needed. This is just one more way in which individuals can use their talents in the service of the church."

Where a church includes among its communicants a sufficient number who are interested amateur photographers, the logical move is to form a camera club. Such groups have been formed in various parts of the country, including the Cathedral Young People's Camera Club in Denver, Colo.; St. Matthew's Church Camera Club, Evanston, Ill.; and the Community Camera Club of Christ Church, in Overbrook Hills, Pa.

The members of such a group can readily be assigned to photographic work according to their preference and ability. To give you an idea of how this works, the color slide addicts will find much to interest (and challenge) them in photographing memorial windows, altars, and other interior details of the church building; the black-and-white shooters and movie-makers can produce good coverage of Sunday school activity, dinners and outings, visits by dignitaries, the laying of corner-stones, and so on.

Movies and stills alike can be used to supplement the growing list of visual education material now being circulated by national and regional ecclesiastical bodies. Thus, for example, a professionally produced film on welfare work or religious education could be combined with a "home-talent" movie showing what is being done locally along the same line. Or an official series of slides on church architecture might be augmented with several slides showing church edifices in the immediate vicinity.

Much of the finished work will be welcomed for use by local newspapers, denominational publications, and the like. As a matter of fact, one non-denominational agency is well established in the field, the Religious News Service, 381 Fourth Avenue, New York 16, N. Y. This organization is in the market for photographs of a religious nature, including such subjects as scenics, family groups, seasonal shots, children at play and at prayer, Bible study, and other church activity. Also wanted are pictures showing life and customs in remote places in which missionary work is being carried on. The agency, by the way, is also interested in lining up regular photo correspondents who can cover religious news developments in various parts of the country.

Any church or synagogue you can name is an addition to its community. The tremendous amount of good work accomplished by your religious organization is worthy of careful pictorial treatment, and stands to be aided greatly by such treatment. The subject material is endless.

You can do a big job for your church, by taking your camera with you.—▶

OAK CREEK CANYON COLOR CONTEST

Color pictures of the countryside surrounding Oak Creek Canyon, Arizona, are eligible for entry in the First Annual International Oak Creek Canyon color competition. First prize in the contest will be $200, and seven honorable mention awards will be exchangeable for one-week vacations for two people at local hostelries. Winning shots will also be considered for purchase for use in a postcard series.—▶

Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

Third Hartford International Salon of Photography*, Connecticut Valley Camera Club, Hartford, Connecticut.

On exhibit at Wadsworth Atheneum, Hartford, Aug. 5 to Sept. 10.

Third Illinois, State Fair International Salon of Photography*, Photo Forum, Springfield, Illinois.

On exhibit at Illinois State Fair, Aug. 11 through 22.

11th Annual North American International Photographic Exhibit, California State Agricultural Society and Sierra Camera Club, Sacramento, California.

On exhibit at California State Fair, Sacramento, Aug. 31 through Sept. 10.

11th Annual Vancouver International Salon of Photography*, Pacific National Exhibition, Vancouver, British Columbia, Canada.

On exhibit at Pacific National Exhibition, Hobby Hall, Vancouver, Aug. 25 to Sept. 4.

10th International Jubilee Focus Fotosalon of Amsterdam, Focus, Limited, Bloemendaal, Holland.

Closes Aug. 21.
Entry fee $1, four prints or six slides.
On exhibit at "Arti et Amicitiae" Art Gallery, Amsterdam, Sept. 16 to Oct. 1.
For information and entry blank write The Secretary, Zuider Stationsweg 32, Bloemendaal, Holland.

Second Annual Chinese International Exhibition, The China Photographic Society, New York, New York.

Closes Aug. 21.
Entry fee $1 for four prints.
Salon open only to photographers of Chinese descent.
On exhibit at auditorium of Chinese Public School, New York, Sept. 4.
For information and entry blank write Wellington Lee, 14 Mulberry St., New York 13, N. Y.

Iowa State Fair Photographic Salon*, Iowa State Fair, Des Moines, Iowa.

Closes Aug. 21.
No entry fee. Twelve entries allowed, no more than four in any of nine classes.
On exhibit at Iowa State Fair, Des Moines, Aug. 25 to Sept. 4.
For information and entry blank write L. B. Cunningham, Secretary, Iowa State Fair, Des Moines, Iowa.

34th Scottish Salon of Photography, Dundee and East of Scotland Photographic Society, Dundee, Angus, Scotland.

Closes Aug. 26.
Entry fee $1 for each of six classes.
On exhibit at Art Galleries, Dundee, Oct. 7 to 21.
For information and entry blank write John M. Munro, Mount Vernon, Wormit, Dundee, Angus, Scotland.

3rd M. P. S. International Salon, Mysore Photographic Society, Bangalore, S. India.

Closes Aug. 31.
Entry fee $1, four monochrome prints.
On exhibit in Bangalore, Oct. 14 to Nov. 5.
For information and entry blank write B. N. Surendra, No. 6, Curley St., Bangalore 1, S. India.

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Washington Council of Camera Clubs and Western Washington Fair Association, Puyallup, Washington.

Closes Sept. 1.
Entry fee $1 for four prints.
On exhibit at Western Washington Fair, Puyallup, Sept. 16 through 24.
For information and entry blank write Western Washington Fair Assn., Puyallup, Wash.

Eleventh Swedish Master Competition and First Stockholm Salon of Photography, Stockholm, Sweden.

Closes Sept. 1.
Entry fee $1, set of three prints only.
On exhibit at Stockholm in October.
For information and entry blank write Lars Wickman, Foto, Box 3221, Stockholm 3, Sweden.

38th Paris International Salon of Pictorial Photography, Societe Francaise de Photographie et de Cinematographie, Paris, France.

Closes Sept. 1.
Entry fee 500 frs. (payable in Paris), four prints allowed.
On exhibit at offices of the Societe in Paris, Oct. 14 to Nov. 2.
For information and entry blank write The Secretary, Societe Francaise de Photographie, 51, Rue de Clichy, Paris (9e), France.

25th Annual Salon of Photography*, Museum of Fine Arts of Houston, Texas.

Closes Sept. 1.
Entry fee $1, four prints allowed.
On exhibit at Museum of Fine Arts of Houston, Oct. 1 through 15.
For information and entry blank write Katherine Wray, Registrar, Museum of Fine Arts of Houston, Houston, Texas.

Second Annual Chicago Lighthouse Salon of Stereo Photography, Chicago Lighthouse for the Blind, Chicago, Illinois.

Closes Sept. 5.
Entry fee $1. Six stereo color slides, mounted in Stereo Realist or similar mounts (1⅝x4 inches) allowed.
On exhibit at Fullerton Hall, Art Institute, Sept. 26 to 28.
For information and entry blank write Salon Secretary, Chicago Lighthouse for the Blind, 3323 W. Cermak Rd., Chicago 23, Ill.

15th Western Ontario International Salon of Photography*, London Camera Club, London, Ontario, Canada.

Closes Sept. 7.
Entry fee $1 for black-and-white and/or color.
On exhibit at Public Library and Art Museum, London, Sept. 21 to Oct. 8.
For information and entry blank write A. E. Adams, 923 Maitland St., London, Ontario, Canada.

6th Columbus International Color and Nature Slide Exhibit*, Columbus, Ohio.

Closes Sept. 11.
Entry fee $1 for four entries in each of two classes.
On exhibit at Battelle Memorial, Columbus, Sept. 16 and 17.
For information and entry blank write Wm. H. Hammons, 600 Morning St., Worthington, Ohio.

1950 Oklahoma International Salon*, Oklahoma Camera Club and Oklahoma State Fair Association, Oklahoma City, Oklahoma.

Closes Sept. 11.
Entry fee $1, four prints allowed, black-and-white or color.
On exhibit at Oklahoma State Fair, Photo Center, Sept. 23 to 30.
For information and entry blank write Louise A. McPheeters, 1919 N.W. 20th St., Oklahoma City 6, Okla.

14th Annual International Salon*, Milwaukee Photo Pictorialists, Milwaukee, Wisconsin.

Closes Sept. 14.
Entry fee $1 for four prints or slides.
On exhibit at Layton Art Gallery, Milwaukee, Sept. 28 to Oct. 12.
For information and entry blank write Ray Miess, 1800 N. Farwell Ave., Milwaukee 2, Wis.

PSA 1950 International Exhibition of Photog-

raphy*, Photographic Society of America, Baltimore, Maryland.

Closes Sept. 16.
Entry fee $2 for prints, $1 for transparencies, and amount for motion pictures to be determined by footage.
Four classes: color, motion picture, nature, and pictorial.
On exhibit at Baltimore Museum of Art, Oct. 18 through Nov. 3.
For information and entry blank write Ernest C. North, 6209 Frederick Rd., Baltimore 28, Md.

7th New Zealand International Salon of Photography, Christchurch Photographic Society, Christchurch, New Zealand.

Closes Sept. 18.
Entry fee $1 for four prints or slides.
On exhibit at Christchurch Art Gallery, Oct. 21 to Nov. 15.
For information and entry blank write R. J. Blackburn, P. O. Box 880, Christchurch, New Zealand.

Bath International Photographic Exhibition, Admiralty Camera Club and Bath Photographic Society, Bath, England.

Closes Sept. 25. Entry forms must be received by Sept. 20.
Entry fee five shillings, four prints or 12 slides allowed.
On exhibit at Victoria Art Gallery, Bath, Oct. 5 through 20.
For information and entry blank write P. B. Lauder, 11a Entry Rise, Combe Down, Bath, England. In America, write Richard Kasabian, 59 Coles Ave., Hackensack, N. J.

11th International Photographic Salon of Japan, All Japan Association of Photographic Societies and *The Asahi Shimbun*, Tokyo, Japan.

Closes Sept. 30.
Entry fee $1, black-and-white and color.
On exhibit at Tokyo, Osaka, Nagoya, and Fukuoka, in October.
For information and entry blank write International Photographic Salon, *The Asahi Shimbun*, Yurakucho, Tokyo, Japan.

3rd Annual Magic Empire Color Slide Exhibit*, Tulsa Camera Club, Tulsa, Oklahoma.

Closes Sept. 30.
Entry fee $1, four 2x2 slides allowed.
On exhibit at Philbrook Art Center, Tulsa, Oct. 15 to 17.
For information and entry blank write Joe E. Kennedy, 1929 Kennedy Bldg., Tulsa 3, Okla.

Fourth Pasadena International Salon of Photography*, Foothill Camera Club, Pasadena, California.

Closes Sept. 30.
Entry fee $1 for four prints or slides.
On exhibit at Bullock's, Pasadena, Oct. 9 to 28.
For information and entry blank write Danny McKeever, 161 South Lake Ave., Pasadena 5, Calif.

2nd International Salon of Photography in Tangier, Tangier Photo Club and Tangier International Administration, Tangier, Morocco.

Closes Oct. 1.
Entry fee $1, four prints allowed.
On exhibit in Tangier, Rabat, and Casablanca, Nov. 15 to Dec. 20.
For information and entry blank write Stanley Abenour, Bank Pariente, Tangier, Morocco.

Tenth Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, British Columbia, Canada.

Closes Oct. 5.
Entry fee $1 for four prints or slides.
On exhibit at Empress Hotel, Victoria, Nov. 5 through 12.
For information and entry blank write Irvine Dawson, 850 Victoria Ave., Victoria, B. C., Canada.

1950 Chicago International Exhibition of Photography*, Chicago Area Camera Clubs Association and Chicago Camera Club, Chicago, Illinois.

Closes Oct. 7.
Entry fee $1, four prints allowed.
On exhibit at Museum of Science and Industry, Oct. 28 through Nov. 26.
For information and entry blank write Chicago Exhibition of Photography, % Chicago Camera Club, 137 N. Wabash Ave., Chicago 2, Ill.

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Backlighting Can Pep Up Your Pictures

(*Continued from page 56*)

thing that you want a spot to do. Just remember that you must be more careful to control the flood so it doesn't spill light on areas that you don't want backlighted. This can be accomplished by forming a cone of paper around the flood reflector so the light rays are concentrated, or by interposing something between the light and the bothersome area. Whether or not your backlight is a spot it is a good idea to check to see that no light is shining directly into the lens.

When working outdoors you can employ the same backlighting principles you used for your indoor shots, but the problems you'll encounter will be different. With the sun as your backlight, you have three or more different approaches to lighting your settings. If you want to photograph a scene without the help of auxiliary lights you probably will do well to choose a long scale film and process it in a reasonably soft-working developer. The relationship of the dark side of your subject matter to highlighted areas is likely to represent quite a tonal stretch, and unless you are careful there is danger either of blocking up highlights or underexposing shadow areas. Assuming that the stretch is not too great, you can take your high and low readings and shoot about halfway between with normal development. But if you are faced with an excessively contrasty scene you may have to expose more heavily toward the shadow reading and reduce your development time proportionately. Some experimenting will be necessary to help you familiarize yourself with the limitations of your materials. But after a few test sessions, you should be able to go out, take one shot, and be able to predict on what contrast paper the negative will print even before you develop the film. Light surroundings such as a stretch of sand or a light-toned wall are a big help in maintaining detail in shadow areas, and this brings us to our second approach.

You undoubtedly are familiar with the use of reflectors to brighten shadows. It's no trick at all to glue some crumpled-and-then-flattened-out tinfoil on the face of a three-ply board and use this device as a soft fill-in "light." In fact, while you're at it, it's a good idea to make up a couple of these boards as they are quite useful even when you aren't concentrating on making backlighted shots. Excess contrast is less of a worry when you use reflectors since they usually can be made to fill in shadows well enough to enable you to record scenes with practically normal exposure and normal development.

The third approach to outdoor backlighting—the one I usually prefer in my own work—calls for using flash as a fill-in light. Your first try with flash may yield some gruesome results. But once you become familiar with this backlighting method you'll find it the quickest and most convenient one to use. The secret of its success lies in making sure your flash serves only as a secondary light with no visible effect on your subject other than lighting up the shadow areas to the degree you desire.

I am particularly partial to using flash when making backlighted color shots of models out-of-doors. By working from any of two or three previously proved distances, I simplify my lighting calculations. I also recommend that you concentrate on using one or two shutter speeds because the effectiveness of flash in relation to the sun's intensity does not vary in direct ratio to the change of shutter speeds. For instance, when you expose at 1/25 second, you are utilizing the optimum light from your bulb. If you have outdoor Ektachrome in your camera, the exposure of a subject eight feet away could easily be 1/25 second at *f*/11 or *f*/16 using a No. 2B flashbulb; a No. 3B bulb, if you are 12 or more feet away.

A cloudy day didn't stop Fishback from making this sparkling sports shot. He used flash to backlight his athletic model, and thus created the sunny atmosphere which most people expect to see in golf pictures.

If you decide that you must stop down to *f*/32 with a corresponding exposure of 1/5 second, you will find that your sun-flash ratio is all out of balance. Your slower shutter speed has compensated for the smaller stop in the case of the sun, but since your flash is only a momentary given quantity of light, the extended exposure is no help in making up for the smaller aperture. The only way to bring things back into balance is to move your flash closer to the subject, use a larger bulb, or use more than one lamp.

Before attempting outdoor color when using flash, it would be wise to take your camera to a repair shop and have the shutter checked to see if the speeds are true. Shutters sometimes go out of adjustment, and by using them when they are not calibrated accurately you run the risk of obtaining false exposure combinations. I once overexposed and almost ruined a whole batch of valuable shots because my shutter wasn't giving true speeds. On examination it was found that some of the listed shutter

speeds were as much as 50 percent off. Now I know what their real speeds are and make proper allowances. One needn't be concerned about slightly faulty shutters for black-and-white work because of the faster emulsions and greater tonal latitude of monochrome film. However, a slight exposure miscalculation in color work is bound to be evident in your transparencies.

There are two more picture-taking methods in which backlighting is employed. One calls for use of a red filter along with intentional underexposure, while the other involves only straight underexposure. The former, as you know, converts day into night scenes. The latter is a popular way of producing silhouette shots.

The next time you wander forth with camera in hand, see what you can do to let backlighting work for you and give your pictures that added sparkle.—▶

Ward Pease

(*Continued from page* 30)

too; titles like "Portrait"—"Landscape"—"Nude"—"Character Study"—"Etude XIII," etc. Anyone with the imagination to make a worth-while print ought to be able to do better than that with a title.

The composition of a title appears to me as being somewhat akin to writing a brief poem, and reference to suitable bits of verse could easily be helpful. Stevenson's *A Child's Garden of Verses*, and similar more modern sources can be consulted.

It has even transpired that photographers have taken ideas from poetry as sources of inspiration. Poems and photographs were once matched and assembled into a book called *Poet's Camera*, or some such title.

There remains the little matter of what to do with a title when you have one. On prints suitably mounted for exhibition it has become customary to put the title on the mount below and close to the print starting about even with the left corner. The signature of the photographer usually is found on the same line ending at the lower right corner. Since the print is what counts and the title purely secondary, it is customary to use pencil and to keep both title and signature small and inconspicuous. I have seen overly prominent titles and especially signatures come in for some rather severe ribbing from the fellow camera club members. Legibility is of some importance, so it would be better to use lettering rather than script or longhand writing if possible. Script will do if it is kept neat, regular and legible. Many photographers put the initials of their photographic honors (FPSA, ARPS) after their signatures on their prints, others do not. It is a matter for individual taste.

A satisfactory title is a worthy accompaniment to any good print, complementing and clarifying the ideas presented wordlessly in the language of photography. It certainly pays to give adequate thought to the proper selection of titles and to present them in such a manner that they help make the picture more effective.—▶

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CONTESTS *and* MARKETS

CONTESTS

SYLVANIA ELECTRIC PRODUCTS has announced the running of four contests for press photographers. The third contest opened July 1, and a subsequent contest will open October 1. All pictures must have been taken by working press photographers, and must have been taken during the effective dates for the particular contests. Each contest closes at midnight of the day preceding the new contest. First prize for each contest will be a 16-inch television set. Any number of prints may be submitted. Include complete technical data with each print. All pictures should be addressed to News Photo Manager, Sylvania Electric Products, Inc., 500 5th Avenue, New York, N. Y.

CAMERA, the Swiss international photo magazine, announces an international photographic contest for professional and amateur photographers. A jury composed of leading photographers of Europe will select the winning pictures. All entries chosen by the jury will be published in *Camera*. Prizes will consist of awards and diplomas, the exact nature of the awards to be made known at a later date. Each photographer may enter six photographs. Deadline for American and Canadian entries is Aug. 30. For full information and entry forms write Rayelle Camera Photo Contest, 5700 Oxford St., Philadelphia 31, Penn.

CHICAGO ZOOLOGICAL PARK informs interested photographers of the fourth annual international zoo photo contest. This event, sponsored in conjunction with the Chicago Nature Camera Club, closes Sept. 15, and is open to photographers anywhere. No entry fee is required, and five prints and/or five slides are allowed. Awards will consist of 23 cash prizes and the value will be doubled for any winning picture made in Chicago Zoological Park. The prize-winning entries will be exhibited in the lion house of the park during the month of October. For information and entry blanks write Chicago Zoological Park, Brookfield, Illinois.

ANGLO CORPORATION announces the 1950 speedlight photographic competition. Closing date is midnight, Nov. 14. More than 1,000 awards, including three grand prizes of cash and equipment, and 100 prizes in each of ten divisions, are offered. Contestants must expose their negatives wholly or in part by the light from electronic flash units equipped with Anglo speedlight tubes. Medals and certificates of award will be given to each winner. Information and entry blanks may be obtained by writing Contest Manager, Anglo Corp., 4234 Lincoln Ave., Chicago 18, Ill.

EMPIRE STATE BUILDING, in New York City, is conducting a contest to select the best pictures taken of or from that building. The contest is open to amateur photographers anywhere; closing date is Sept. 15. To be eligible, pictures must have been taken between March 15 and Sept. 15. The contest is managed with the cooperation of the Metropolitan Camera Club Council, of New York, and is closed to employees of Empire State, Inc., and members of their families. Seven cash awards and 25 other prizes will be presented to winners. All prints awarded cash prizes become the property of Empire State, Inc., which reserves the right to reproduce them at will. All prints must be black-and-white, 5x7 or larger, and suitably mounted for display. The judges will be selected from the Council, or from the Photographic Society of America. To submit entries, or for information, address Photo Contest Manager, Empire State Bldg., 350 Fifth Ave., New York, N. Y.

LEICA PHOTOGRAPHY announces the Grand Leica sports and action contest, which closes Sept. 1. The competition is open to any Leica owner who is a resident of the United States or its possessions, and whose camera is registered with E. Leitz, Inc. Entries may be submitted in either black-and-white or color. Six entries are allowed in each class. Prints must be unmounted, and no smaller than 8x10. Slides should be bound between 2x2 glass plates. For further information, and to submit entries, write Contest Editor, *Leica Photography*, 304 Hudson St., New York 13, N. Y.

GAINES DOG RESEARCH CENTER announces the third annual dog photo contest, to be run in conjunction with the observance this fall of National Dog Week. The theme for this year's contest is "My Favorite Dog." Prizes totaling $875 will be awarded to winning entries. Deadline for entries is four p.m., Sept. 8. The winners will be announced during National Dog Week, or as soon thereafter as is practicable. Entries will be accepted in two classes; photographers who are members of camera clubs, and those who have no club affiliations. Camera clubs named as organizations to which winners belong will receive cash prizes, in addition to the prizes awarded their winning members. Photographers may enter any number of pictures, but must be prepared to supply negatives on request, as well as model releases for all persons appearing in photographs, and consent of dog owners for all animals shown in pictures. Only unmounted, unretouched, black-and-white photographs, of any size, will be considered. Prior publication of an entry, except where used in a paid advertisement, will not bar it from this contest, and the sponsor reserves the privilege of purchasing any non-winning photograph entered in the contest at prevailing market prices. Entries may be submitted and official rules may be obtained on request, by writing Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

COLORFUL KANSAS, a contest for color transparencies exposed in Kansas, is sponsored by the Kansas Industrial Development Commission. Any size transparency may be entered, and all photographers are eligible. Awards will consist of 33 cash prizes and 100 honorable mention certificates. Winning transparencies will be used in the state's tourist and industrial promotion programs, and entries from native Kansans are particularly invited. Contestants may submit up to ten entries. All winning transparencies become the property of the sponsors. The closing date is Oct. 15. For information and entry blank write Kansas Industrial Development Commission, 903 Harrison St., Topeka, Kan.

THE OAK RUBBER COMPANY announces a contest for photographs having a toy balloon interest. Pictures must show toy balloons to qualify. Deadline for the contest is midnight, Oct. 15. Awards will be cash prizes totaling $240. Pictures must be black-and-white glossy prints, no smaller than 5x7 nor larger than 8x10. The contest is open to any photographer except employees of The Oak Rubber Co., or their families. Entries will not be returned until after the announcement of the winners in *The Oak Leaf*, the company publication. No entries will be returned unless accompanied by an addressed, stamped envelope. Prize winning pictures become the property of The Oak Rubber Co. Each entry must be accompanied by an entry blank issued by the company, or a reasonable facsimile. For further information, and to secure entry blanks, write Photo Contest Dept., The Oak Rubber Co., Ravenna, Ohio.

MARKETS

ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE is eager to compile a list of photographers who have 2x2 color slides of architectural subjects, and also photographers who have 16-mm movies of general architectural subjects and construction projects. Photographers having such material available are asked to contact J. E. Smay, Committee on Visual Aids, Association of Collegiate Schools of Architecture, University of Oklahoma, Norman, Okla. The list, when compiled, will be furnished to all schools of architecture in the United States and Canada.

DANCE RESEARCH FOUNDATION is buying photographs and motion pictures for its Archives of the Dance. Interest is highest in photographs and movies of folk, national, or primitive dances. Photographers with material for sale should send information as to size of pictures (16-mm movies are preferred), when and where pictures were taken, and the tribe or nationality of the performers. Those having movies should state whether they are black-and-white or color. Write Philippa Pollenz, Dance Research Foundation, One St. Paul's Court, Brooklyn, N. Y.

PUBLIC AFFAIRS PRESS is interested in pictures of fires, fire-fighting, and firemen. Shots of unusual or dramatic appeal are particularly desired. Payment will be on acceptance. For further information write M. B. Schnapper, *Public Affairs Press*, 2153 Florida Ave., Washington 8, D. C.

Tips from a Free Lance

(*Continued from page 79*)

advance concerning their current needs, even though their general needs are listed in the guide or directory. From time to time a publication will require additional material that is not listed in a publications directory.

What type of material sells

Practically any print of good quality will sell providing you are able to locate the proper market. Human interest of a story-telling nature is in the largest demand, whether it be a child playing with his dog or a carpenter using a jack plane. Sports shots, farm subjects, industrial scenes, how-to-do-it pictures, and educational photos are next in saleability. Salon-type material of an arty nature, including still lifes and scenic pictures, are more difficult to sell. The former sells well to photographic magazines, however. The subject matter that will sell the best usually is the subject you like the most and know the most about. For instance, if you are a "home carpenter" at heart you should have little difficulty illustrating a photo series showing the proper use of tools, or interesting how-to-do-it features and articles.

Advice on shooting scenics

Pictorial vistas that are capable of arousing nostalgia in the viewer to the point of making him exclaim, "That looks like home," or "I know where that is," generally will outsell shots of well-known beauty spots. There is a definite need for new portrayals of oft-photographed places such as the National Parks, but they must be different, not just the routine views as photographed by every visiting tourist.

If you make scenics your specialty be sure to compose whatever shots you can both vertically and horizontally, and with and without people. Granted, exponents of composition will say nature cannot be composed vertically as a rule—to this I agree—but if you are to sell pictures you had best learn at the beginning that composition as the purist knows it has to be stretched occasionally. Verticals have a five to two preference over horizontals in the smaller markets which use scenics for covers and inside-the-book illustrations. Some markets insist on the inclusion of a human figure somewhere in the scene either to add a point of comparison or to eliminate any feeling of emptiness. Others scorn this inclusion. That is why, to sell the most possible views of a particular scene, you should compose both vertically and horizontally and with and without the human interest element whenever possible. Use discretion, of course; not every scene will lend itself to such general treatment.

What you can expect from free lancing

There has been too much written about the large fees paid the free lancer by advertising firms and national publications for a single picture. The fabulous sums

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are in the distant future for the new free-lance photographer, and their lack of immediate crystallization should not act to deter him from the continuance of his career.

The customary rate for an 8x10 monochrome stock print is $5 for one-time publication. Some calendar manufacturers pay up to $25 for such material, as do some photographic magazines and larger house organs. But this higher rate is the exception rather than the rule. In regard to many of the top-drawer national publications, their rates of payment for stock material are far below what one might expect. If you are asked to surrender "exclusive rights" you will receive considerably more for your material. All in all, volume sales will be the answer to your financial problem until you are able to build up your reputation to a level wherein you can expect, and demand if necessary, compensation for your work in accordance with your ability.

Stock print vs. special rights

A stock print is one you sell for publication to as many clients as you can locate that are interested, guaranteeing your client nothing. He purchases a stock print with full knowledge that you may have previously sold, or will sell in the future, the same print to another client in the same field or industry.

Industry rights guarantees your client that you will not sell a print from the same or similar negative to any other market engaged in the same industry. For instance, if you sell photographic industry rights to a film manufacturer for a certain print, then you cannot offer this same print or a similar one to a camera, lens, photo, or chemical manufacturer.

Exclusive rights means you will not offer for sale the same or a similar print to anyone, and I advise you to turn the negative over to your client as well as the print even though he doesn't request that you do so.

The advantage of selling exclusive or industry rights to any client will depend on three things: (1) The saleability of the shot, (2) the price offered, and (3) future sales possibilities. Ask yourself whether or not you are in a position to profit over the years through a continual resale of prints from your negative or if it be more beneficial to you to receive payment in full now and then go on to something new.

If a picture has a high acceptance value and you are in free lancing to stay, then unless the price offered for exclusive rights is extraordinary you would be better off to hold on to your negative, refusing exclusive rights.

The granting of industry rights depends on the particular industry and whether or not the price offered is sufficient to compensate for all possible resales in the same industry. I have sold one print to a dozen or more insurance firms, averaging about $5 or $10 per sale. In this case an offer of $35 for industry rights would be out of the question. However, on the other hand I have sold industry rights to a photographic manufacturer for $35. This same print sold more than 25 times in the past two years outside the photo-

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graphic industry, averaging $5 per sale. The industrial-rights sale did not prove detrimental. A good rate scale for an industry-rights sale is ten times the value of the first sale.

In the case of industry or exclusive rights you will be given an option as to what your client is willing to pay for your shot and you can accept or refuse as you see fit. However, do not over-charge or you may make that one sale and that one sale alone. It is better to make several $35 sales over a period of months than to make one sale for $50.

Illustration vs. advertising

Pictures of people to be used editorially as illustrations with no commercial or advertising slant—such as those used by photographic and general publications—do not require model releases for people portrayed. However, any print containing a figure, regardless of how small or insignificant, must be covered by a model release if the print is to be used in an advertising sense, either directly as part of an ad, or in a house organ or trade journal used for advertising. A model release should cover the commercial and advertising use of either the photographer's client or his client's assignee. In the case of minors the signature of the parent or guardian is required.

Reviewing the advice

1. Don't be discouraged by lack of immediate success—keep trying. Your first sale is the most important one.

2. Don't expect to run before you can walk. Be content at first with small returns from lesser known publications.

3. Try various fields until you find yourself. Then, specialize on one type of subject and become expert at it. In time the art buyers will be contacting you direct.

4. Remember, your best advertisement is good quality work that is published. Credit lines are not essential. You will get to be known by the quality, style, and subject type of your work.

5. Contact prospective clients in advance by mail or telephone. This saves postage, wear and tear on your prints—and disappointments.

6. Provide return first-class postage for your material.

7. Always extend the initiative in setting conditions of sale to a client.

8. Fully caption all material, including a title if it's suitable.

9. Cover all persons depicted in prints by adequate model releases in order not to forfeit any possible sales to advertisers.

10. Be wary of publications that pay on publication rather than on acceptance—a good way to keep your material as well as your finances tied up.

11. Never sell negatives for cut-rate prices. If you are unable to produce prints in sufficient volume, offer your negative to a competent picture agency which in turn will remit a fair percentage of income from sales to you. Negatives may be recalled at any time you see fit.

Perhaps another bit of advice should be added to the above: "Keep trying—you *can* make free lancing pay off!"—

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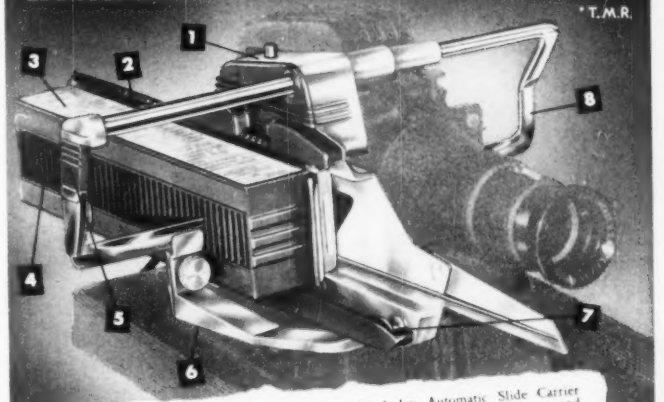

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New BOOKS

WANNA BE A MODEL? HERE'S HOW by Pat Burrage. Published by Henry Holt and Company, New York City. Paper bound, 6x8¾, profusely illustrated, 96 pages, $1.

Here's a humorous little volume on the trials and tribulations encountered in becoming a model. The story is told with pictures and accompanying captions. The photographs were taken by Henry Dravneek, a former president of the Society of Photographic Illustrators.

BETTER PRINTS. Published by The Camera Magazine, Beltimore, Maryland. Cloth bound, 6x9¼, profusely illustrated, 192 pages, $3.50.

This is the fifth volume of the Camerette Photo Library series. Nearly every phase of print making from the selection of the enlarger and printing frame to the toning, mounting, and spotting of the finished print is covered in this book. The chapter headings clearly indicate the scope of the book: Photographic Enlarging; Contact Printing; Making Good Prints; Paste-Up Montages and Retouching Techniques; Photo-Mat Your Prints; Print Contrast Control; How To Make and Use Texture Screens; Toning Prints With Prepared Tones; Mediobrome; and Modern Print Finishing. These chapters were written by Joseph Foldes, H. Lou Gibson, Eugene M. Hanson, Grace Hooper, Mark Mooney, Jr., John S. Rowan, Shep Shepherd, and Richmond W. Strong.

BALI by Horace Bristol. Published by East-West at Toppan Press, Tokyo. Cloth bound, 8½x9, profusely illustrated, 192 pages, available in this country at $4.

The third in a series of photographic books on the Far East, this volume thoroughly treats the island of Bali—its people, culture, vocations, and entertainment. The pictures were taken and the text written by Horace Bristol, noted photo-journalist.

PRACTICAL PHOTOGRAPHY by Robert A. McCoy. Published by McKnight & McKnight Publishing Company, Bloomington, Ill. Cloth bound, 6x9, illustrated, 222 pages, $4.

Written as a guide for the amateur, this book brings together the essential information needed to take and make good pictures. It tells how to do the things which are so self-evident for the experienced professional photographer and so difficult for the beginner. Only as many terms and formulas are used as are necessary for clarity. Of particular interest is the application of the principles of art to photography, and the information on color photography. Tricks of composition, balance, and rhythm have been reduced to understandable terms. The appendix contains a detailed presentation of 20 practical laboratory experiments in photography.

THE HAGUE AS IT IS, with text by E. Elias and photographs by A. Menalda. Published by Lankamp & Brinkman, Amsterdam. Paper bound, 6¾x9½, profusely illustrated, 88 pages.

The book can be purchased in the United States at Museum Books, Inc., 48 East 43rd Street, New York City, for $1.25.

The text and fine photographs in this volume not only give some impression of historic buildings and famous people connected with The Hague, but also of the man-in-the-street and his favorite environments.

EDUCATORS GUIDE TO FREE SLIDEFILMS, compiled and edited by Mary Foley Horkheimer and associates. Published by Educators Progress Service, Randolph, Wis. Paper bound, 8½x11, 114 pages, $3.

Here is the first annual edition of this volume. It marks the initiation of a new service devoted exclusively to free slidefilms and free slides. This guide does the following: (1) gives titles of available free slidefilms and slides; (2) describes nature and contents of each; (3) indicates whether each slidefilm is silent or sound; (4) lists number of frames of silent slidefilms, and number of frames and running time of sound slidefilms, when possible; (5) includes date of release, if such information can be had; (6) provides name and address of distributor of each film.

HOW TO SCRIPT by Oswell Blakeston with an introduction by Paul Rotha. Published by Focal Press, Transatlantic Arts, Inc., New York City. Paper bound, 4¾x7¼, illustrated, 152 pages, $1.50.

This volume tells how to translate a thought into a picture and how to string film shots into a story that flows. The chapter headings are a good indication of the thorough job the author has done with his subject: Why a Script; The Script's Basic Material; The Film Shot; The Film Shot and Economy; the Film Shot and Timing; The Film and Balance; Panning Shot and Tracking Shot; The Camera Angle; Screen Size; Punctuation Marks and Other Tricks; Color; Building a Sequence; The Sequence to Build; Bridge Passages; Captions; Music, Sound, Commentary, Dialogue; The Great Scope of Little Films; The Fiction Theme; and The Shooting Script Today.

HOW TO FILM by G. Wain. Published by Focal Press, Transatlantic Arts, Inc., New York City. Paper bound, 4¾x7¼, illustrated, 152 pages, $1.50.

The author of this book on making amateur films discusses choice of camera, its handling, the use of little tricks, making titles, and processing your own film. He also treats the subjects of script writing, directing, and editing.

CAMPUS ZOO by Clare Barnes, Jr. Published by Doubleday & Company, Inc., Garden City, New York City. Paper bound, 6½x8½, profusely illustrated, 78 pages, $1.

This volume is composed of a humorous collection of pictures which portray situations which frequently take place in American universities and colleges. Instead of people, the photographs used feature animals in the characteristic poses of campus personalities. The captions found under the more than 100 illustrations leave no doubt as to the messages the author wanted these camera studies to convey.

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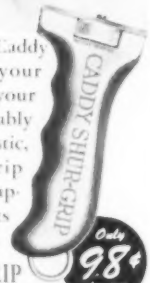

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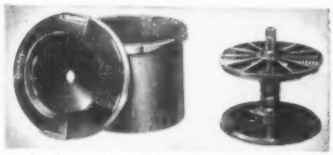
TRADE NOTES AND NEWS

ACCOMMODATING ALL FILM SIZES from 35 mm to No. 116, the Clipper all-plastic universal roll-film developing tank is the latest unit in the Yankee line manufactured by Windman Brothers, 3325 Union Pacific Ave., Los Angeles, Calif. The tank has a capacity chart engraved on the locking, drip-proof cover, and features a built-in agitator which accommodates a thermometer. Maximum liquid capacity of the unit is 16 ounces. The price, including an instruction booklet, is $2.95 including tax.



Roll-film tank has capacity chart on its lid.

RECOMMENDED FOR DOCTORS, dentists, and others who do close-up photography, the Gibbs Photodent for the Kine Exakta Model V is introduced by the distributors, the Exakta Camera Co., Inc., 46 W. 29th St., New York 1, N. Y. Besides being used in the medical field, the device is useful for identification, copy work, and nature photography. The unit has a built-in light setup on which the Exakta V camera is mounted. The adjustable light sources always throw the maximum intensity of light on the center of interest and are independent of the flexible camera mount. Write the distributors for complete information.

MOVIE MAKERS are offered a new lightweight aluminum dolly by Cinema Products, Box 271, Louisville, Ky. The dolly is equipped with silent casters, padded plastic seats, and No-rail fittings, which enable the user to assemble the dolly on location. The price of the unit is $89.50. Write the manufacturer for complete information.

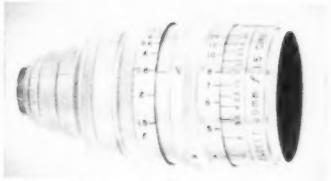
FOR STILL CAMERAS, Cooke portrait and commercial lenses are introduced by Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. These series of portrait lenses are available in seven angular fields varying from 44 to 80 degrees, with apertures from f/3.5 to f/6.3, and in focal lengths to cover 5x7 to 12x15 negatives. The Cooke Aviar is among the commercial still-camera lenses available. Write the distributor for further information.

TO PROTECT SLIDES and keep them in order, three new Perfect-Priced Negas-Files are introduced by The Negas-File Co., 41 N. Delaware Dr., Easton, Pa. The new slide files include No. 5S, which holds 150 2x2 readymounts or 50 glass slides, and costs $1.95; No. FS-24, which is designed for 35-mm film and film strips, and costs $1.50; and No. 32S, which holds 375 2x2 readymounts or 125 glass slides, and costs $1.95. The files are covered with leatherette, and are fitted with catches and a dust-proofing arrangement. All files are provided with index cards, numbered strips, and movable subject tabs.

IMPORTED FROM GERMANY, the new Metrawatt Sixtomat exposure meter for still and cine work is introduced by the Mitropa Corp., 50 Broadway, New York 4, N. Y. A knurled wheel on the side of the meter is used to obtain exposure combinations, and adjusts the unit for the speed of the film being used. It is calibrated from 6 to 400 ASA and 8 to 27 Din. The meter measures reflected light, and has shutter speed markings from 30 seconds to 1/1000 second; for movie work it has 8, 16, 32, and 64 frames per second markings. The f-stop scale covers from f/1.4 to f/45. The unit has a lightweight metal roller blind which slides over the cell window and scale window, eliminating the need for a protective case. The price of the meter is $22.50, including a chromium chain.

Light meter is calibrated from 6 to 400 ASA.

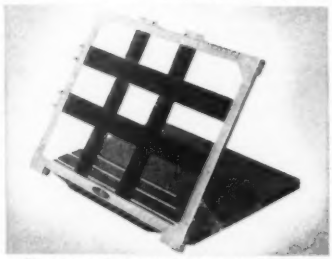
FOR 8-MM MOVIE CAMERAS, a fast telephoto lens is announced by the Elgeet Optical Co., Rochester, N. Y. The new coated 28-mm f/1.5 lens has five elements, and provides 3x magnification. The lens features an engraved depth of field scale, and has click stops on the diaphragm. The lens is equipped with a knurled filter retaining ring in the lens shade, which accommodates Series V filters. The price of the lens is $69.53 including tax.



New telephoto lens gives 3x magnification.

ROLLEIFLEX OWNERS are advised by Pacific Photo Products, 3422 W. Olympic Blvd., Los Angeles, Calif., that it has developed an installation for all Rolleiflex cameras whereby any number of exposures may be made with but one turn on the winding crank. The installation is made on the winding crank side of the camera and in no way interferes with the winding, counting, or automatic locking mechanism. For complete information, write to Pacific Photo Products.

NOW AVAILABLE under the Radiant trade name, the Albert enlarging easels are being manufactured by the Radiant Specialty Corp., 1225 S. Talman Ave., Chicago, Ill. The new Radiant line includes the "8x10" and "11x14," besides the Automatic in 8x10, 11x14, and 16x20 sizes. All easels feature adjustable margins, self-aligning border masks, and a 2¼x2¼ negative focusing strip. For further information write the manufacturer.



The Radiant Automatic 11x14 easel, above, is one of five former Albert easels now available.

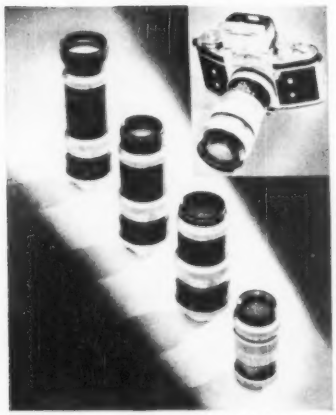
TO BRING OUT CLOUDS and reduce haze, the Kodak Cloud Filter is introduced by the Eastman Kodak Co., Rochester 4, N. Y. The new glass filter is for black-and-white photography, and is available in three clamp-on sizes. The filter is a relatively deep-yellow contrast filter which can be used for picture taking in bright sunlight without considering the filter factor in exposure. The price is $1.95 including tax.

TO CONVERT the Ampro Premier-20 16-mm sound projector into a 750-or 1000-watt slide projector, a new lightweight attachment is introduced by Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill. The unit fits over the projector's lamp housing, and is equipped with a separate tilt platform. The

Attachment fits over lamp house of projector.

device enables the projectionist to take advantage of the blower system of the movie projector. Complete with slide carrier and lens, it is priced at $55. Write Ampro for complete information.

FIVE TELEPHOTO LENSES for the Kine Exakta cameras are placed on the market by The Exakta Camera Co., 16 W. 29th St., New York 1, N. Y. The new coated Schneider Teleplate lenses have calibrated



Lenses have focal lengths from 135 to 360 mm.

mounts for micrometer focusing. The iris diaphragms stop down to *f* 32, and focusing is permitted from 4 feet to 300 feet and infinity. The lenses are furnished with front and rear lens caps, and are available in the following focal lengths: 135 mm *f* 4.5, costing $82.55; 180 mm *f*/5.5, costing $83.55; 240 mm *f* 4.5, costing $132.15; 300 mm *f*/5.6, costing $124.95; and 360 mm *f*/5.5, costing $140.70. These prices do not include tax.

A FLASH UNIT using the battery-capacitor system, and designed for solenoid operation and internally synchronized shutters is announced by Forbess Photo Products, 28 Leonard St., Stamford, Conn. Powered by Mitimax batteries, the new Flash-Pak is capable of firing up to 20 flashbulbs and three solenoids in synchronization at speeds up to 1/100 second. A pilot light reveals defective lamps and equipment, and indicates when all bulbs are plugged in and the circuit is ready. All lamps are connected in series, and since conventional wiring devices provide for parallel connections, special cords are supplied with the flash unit. A remote release cable supplied with the unit enables the photographer to be at a distance from the camera. The Model 1 Flash-Pak has a built-in 12-foot release cord, 12-foot solenoid cord, and 20-foot lamp extension cord with series tap. It costs $50.

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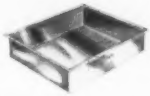

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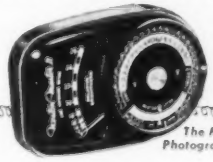

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The Model II unit has same features as Model I, but is equipped with a pilot light, detachable release cord, and a testing and safety switch to turn on the pilot light. It costs $60. The Midget unit is for synchronized shutters, and has a pilot light, two lamp outlets, and standard outlet for the shutter. It costs $35.

TO ENABLE one projector to handle both 2¼x2¼ and 2x2 slides, the TDC Models RN, RO, and RP 500 and 750-watt projectors are now offered with additional equipment, the Three Dimension Co., 4555 W. Addison St., Chicago, Ill., announces. These projectors were designed originally for 2¼x2¼ slides, but the manufacturer now is adding a 2x2 slide carrier and an auxiliary condenser used to concentrate maximum light on the smaller slide.

AN ELECTRONIC FLASH UNIT that is designed to work with standard flashguns and reflectors is announced by Precision Plastic Products, Inc., 626 W. Lake St., Chicago 6, Ill. The new Fresonic Flash unit uses a high-powered helix lamp and has the trigger coil built into the lamp. The speedlight will give over 30,000 flashes, each flash has an output of 60 watt-seconds. The duration is 1/1000 second with a color temperature of 6500 K. The unit plugs into 110-115-volt a-c or d-c outlets and is equipped with a Bakelite carrying case with handle. The device weighs 3½ pounds and sells for $49.45 including a 15-foot armored cable.

FOR PRINTING YOUR NAME and address (or any 3-line message to fit ⅝x2¼ inches) on photographs, envelopes, or labels, the Pam Name Stamp is introduced by the Pam

Print identifier has plastic rubber stamp.

Co., 8454 Melrose Ave., Hollywood 46, Calif. The onyx black plastic rubber stamp and case is pocket size and is complete with an ink pad. The price of the unit is $1.

PROJECTIONISTS are offered the new Bas-Screen Pointer which is available in two separate spot image types, a round spot or an arrow. The pointer, manufactured by Algonkin Co., Mansfield, Mass., weighs 8½ ounces complete with penlight batteries and spare lamp, all of which are contained in the 11½ inch metal handle. The slender baton-like instrument, as 16½ inches extended, and the focusing action of the unit is performed by an internal, double-spiral mechanism. The unit also is available for 115-volt a-c use. Write the manufacturer for complete information.

BANTAM CAMERA USERS are offered the new all-aluminum Bantam Binder for 828 film by the Gable Mfg. Co., 1228 W. Madison St., Chicago, Ill. The slide mount fits standard 2x2 slide carriers and employs the same principle as the Gable Snap-It and Reflex Binders. Packed in boxes of 20 complete with glass and title labels, the metal mounts cost $2.15.

A 1-INCH RECORD, titled "Camera Fun With Baby," is introduced by Merrill Ann Creations, 228 Varick St., Greenwich Village, New York 14, N. Y. This non-breakable record plays three children's songs on each side, and is to be used to facilitate the capturing of appealing poses when taking pictures of babies and little children. The various songs on the record are designed to achieve different moods and poses, and the record envelope gives instructions for photographing children to the accompaniment of each song. The price of the record is $1.39 plus postage and handling charges of 15 cents.

A NEW FLASHGUN, which can be synchronized by the user to all cameras having cable release sockets, is announced by the Camera Optics Mfg. Corp., 101 W. 47th St.,

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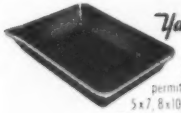

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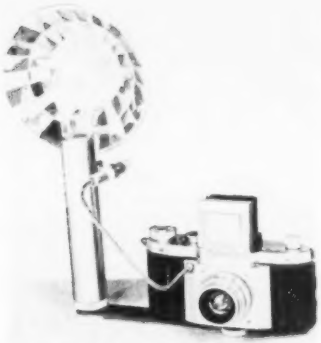

Flash unit features an adjustable reflector.

New York, N. Y. The C. O. C. Deluxe Universal II is equipped with a battery case which has an extension outlet and an adjustable adjustable reflector. The flash unit costs $11.95 including tax. The manufacturer also introduces its Deluxe Leica Model, which costs $12.95.

NEWS NOTES: Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill., is placing a new portable power speaker on the market. The unit boosts the audience capacity of Ampro projectors. Write Ampro for complete details.

Kodacolor film is now available in size 828 for Kodak Bantam and Kodak Pony 828 cameras, Eastman Kodak Co., Rochester 4, N. Y., announces.

The Gevaert Co. of America, Inc., 423 W. 55th St., New York 19, N. Y., is placing a special 12-exposure cartridge on the market for the Agfa Karat camera. Only Panchromosa emulsion is so packed. This film and Microgran are available in reload spools for the Robot II camera, however, Gevaert also is making available a series of six-page folders containing information, prices, and other data on the use of its photo materials. They are free upon request to Gevaert.

Abbcon Supply Co., 58-10 41st Dr., Woodside, New York, N. Y., announces that its bulletin "A Few Facts About Dehumidification . . ." is available free upon request.

Burleigh Brooks Co., 10 W. 46th St., New York 19, N. Y., is issuing a pocket-sized leaflet which contains a depth-of-field table for the 3-inch lenses used on Robot cameras. Also included in this leaflet is flash information on the Robot synchronized Compur shutters. The booklet is available free by writing to Burleigh Brooks.

Dowling's, Inc., 570 5th Ave., New York 19, N. Y., announces that its 1950 Summer catalog is free on request to Dowling's.

Price reductions of the Uniplex and Kinoplex developing tanks are announced by Frederick D. Fischer, 267 E. 84th St., New York 28, N. Y. The former will cost $3.83 including tax, and the latter, $3.50 including tax. This price reduction is effective Oct. 1, 1950.

The Fidelity Mfg. Co., 5147 W. Jefferson Blvd., Los Angeles 16, Calif., has released its booklet "What Cut Film Does For You" which explains the many photo possibilities when using sheet film holders. The price of the booklet is 20 cents.

Wollensak Optical Co., Rochester, N. Y., is offering trade-in allowances on all Wollensak fixed-focus cine lenses and any shutter, regardless of make. Write Wollensak for full information.

Advertising Displays, Inc., 419 Pike St., Covington, Ky., announces that the Stereo-Tech accessory can be used with the Polaroid Land camera. The model to use with this camera is No. 100 P.L.

Dynacolor Corp., Rochester, N. Y., announces price reductions for its 8 and 16-mm color film. A 25-foot double roll of 8-mm film now costs $2.25, and the 100-foot roll of 16-mm film is now $7.

Three Dimension Co., 4555 W. Addison St., Chicago, Ill., is offering a free booklet on how to make pictures for slide projection, and how to project them for best pleasure. The illustrated booklet is available free by writing to the Three Dimension Co.

Hugo Meyer & Co., 29 W. 60th St., New York 23, N. Y., announces that its Pocket Range Finder can be used with the new Kodak Pony roll-film cameras, both the 828 and 135. The unit is attached directly to the tripod socket by means of the Meyer Model A Adapter.

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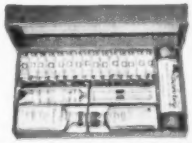

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Press

(*Continued from page* 18)

Pittsfield and then to Williamstown. It was not the main highway, and rain and fog made it more difficult to follow. The fellows at the barracks blue-pencilled the roads on a map calling attention to certain landmarks, and where to turn off. The Boston lensmen made all the places that had been hit by the flood.

* * *

MARY SARAH KING is the first photo lens gal from the New England (Region One) district to join the National Press Photographers Association. Mary hails from Lynn, Mass., where she doubles as reporter and photographer for her society section in the *Lynn Telegram*. Her most important assignment was covering the Pilgrimage to Rome which she did exclusively for the *Boston Globe*. In her spare time she shoots pictures for the AP as a regular correspondent.

William S. Nelles

Wearing the flashbulb-bedecked crown of Miss Photoflash of 1950, pretty Marilellen Talbot, 18, reigned as the girl most soothing to the lenses of the Cleveland Newspaper and Newsreel Cameramen's Association. Professional models were ineligible. Contestants were required to wear playsuits—a distinct breakaway from the traditional bathing suit contest.

* * *

HENRY W. McALLISTER, *New York Journal-American* staffer, is on leave of absence for a tour of duty with his wartime outfit, the pictorial services of the Signal Corps. He will serve as lieutenant colonel in Washington, D.C. McAllister headed pictorial public relations on the Bikini A-Bomb tests.

* * *

WALTER W. TRIMBY, former southeastern sales representative of Graflex and an ex-Marine photographer, has been made sales representative of the photolamp division of Sylvania in the company's southeast territory.

* * *

FOR a long time, New York photographers were having a hard time of it in covering the races at the local tracks. Restrictions imposed by the racing officials had hindered their work. So recently, they decided to do something

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about it. Led by Dick Sarno, Hearst's director of photography and president and chairman of the New York Turf Photographers Association, a number of the members of the organization met with the racing officials to iron out the difficulties. It was a victory for the press. The cameramen will be allowed to work anywhere up to 10 feet within the inner rail and also will be allowed to shoot from the starter's stand, provided they don't overcrowd it. Racing authorities even agreed to build stands for the cameramen at the finish line so they can be closer to the inner rail.

* * *

J. WARRING STINCHCOMB, *Dayton* (O) *Journal Herald* staffer, recently opened a one-man show in the Dayton Art Institute. His showing included 101 pictures of presidents, cabinet members, generals, senators, labor chiefs, and other notables.

* * *

WHEN facilities for news picture coverage of an outstanding event—like the National Horse Show in New York, for instance—are poor or are lacking altogether, then a sound protest is in order. Last year the New York lens boys took the National Horse Show Association officials to task for the indifference shown in providing facilities for working lensmen. The protest obviously had good effects. This year the Manhattan photographers were given the finest cooperation. As a result the "art" that was produced at this year's annual horse show in Madison Square Garden outdid that of any other year in its spectacular action photography.

* * *

CONGRATULATIONS to hardy Harry Harde, Universal Newsreel cameraman, who recently celebrated his 40th year behind the camera. His first assignment was a life boat race in New York Harbor between crews of French and English ships.

* * *

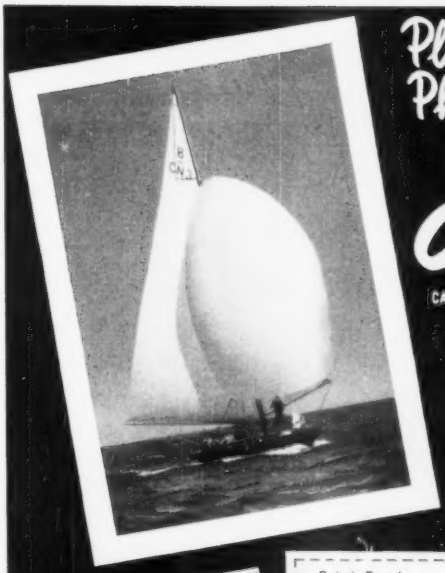
THOMAS L. SHAFER, Acme Newspictures, has been elected president of the Chicago Press Photographers Association. Others elected were Harold Revoir, Emile Montemurro and Charles Nichols, vice presidents; Edward S. Kitch, secretary; Louis L. Okmin, treasurer, and John Puslis, sergeant-at-arms.

* * *

AL COCKING of Acme Newspictures and Frank Noel, AP Photo staffer, were arrested in Berlin recently when a defective flashbulb misbehaved in Noel's camera while they were covering a reception for East German President Wilhelm Pieck. When the Russians learned that the Americans were not involved in a diabolical plot against the Reds, they were released. It wasn't a new experience for Cocking. He's been grabbed by the Russians several times.

* * *

THE teaching of news photography to students in the nation's schools of journalism is becoming more widespread and gaining in importance. Latest figures show that 65 per cent of the journalism schools are giving a course in news photography.—



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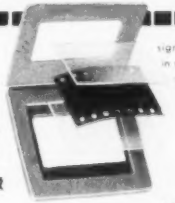

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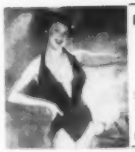

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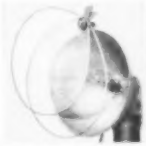

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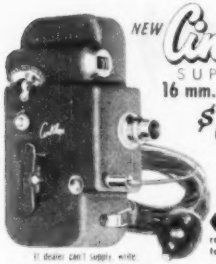

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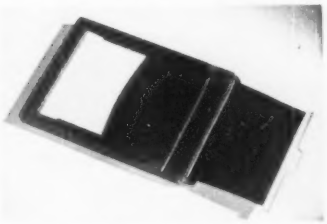
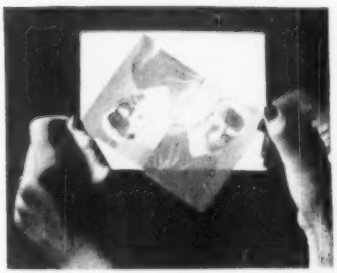


groundglass of your camera, draw a line with pencil or ink which divides the long dimension in half. The exposure procedure is simple. Focus and compose your picture on the half of the groundglass that corresponds to the loading end of the holder. Insert the holder in the camera, pull the slide out to the indicated halfway mark, and make the exposure.

After you have made the shot or as many with other holders as you desire, retreat to the darkroom or a changing bag. Then remove each sheet of film and replace it reversed, end to end, in the holder. The other half of the film is exposed similarly. Be sure to compose on the same side of the groundglass as you



did before, for nothing has been changed except the position of the film in the holder. The two exposures may overlap slightly, but most commercial dividing backs have the opposite fault of leaving too much space between the exposures. Remember that an image filling only half the area of the full film will be made from a greater camera-to-subject distance than normally; so the perspective will be different. This may be desirable when making portraits with a short focal length lens.

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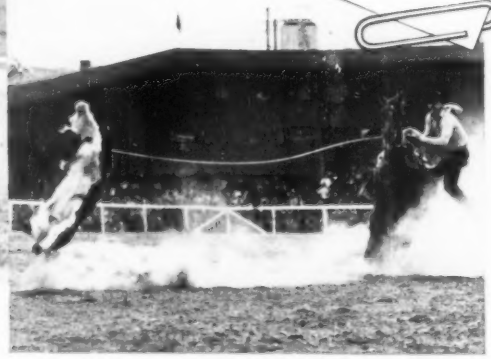

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